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THE ESSENTIALS OF LANGUAGE AND GRAMMAR

ALBERT LE ROY BARTLETT



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1

The Silver Series of Language Books

The Essentials
of
Language and Grammar

BY

Albert LeRoy Bartlett, A.M.



DEPARTMENT OF EDUCATION
LELAND STANFORD JUNIOR UNIVERSITY

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INTRODUCTION.

If, as Bacon says, "A wise questioning is the half-way towards knowledge," a wise questioner is the best guide to that destination. Any text-book will fail of its highest service unless the wise questioning of the teacher, his tactful adaptation of its material to the condition of his pupils, and his sympathetic fidelity to the methods and spirit of the book, give it life and make it a moving influence.

I have sought to write a lesson book, illustrating, explaining, and defining the grammatical facts about words, and the fundamental principles upon which the construction of an English sentence is based ; to add thereto such analyses of a few selections from good American authors, as shall give to pupils some insight into the fulness of beauty and meaning contained in what we term good literature, and shall suggest to teachers methods that may be used in the study of other selections ; and to outline some plans for training the pupils to write English easily, correctly, and gracefully.

The following simple exercises will form a useful and strengthening accompaniment to all language work :

1. *In order to express thoughts the pupil must have that wherewith he may express them—a vocabulary of words in good usage. Such a vocabulary may be made a growing and, ultimately, a full one, by two methods:*

I. By making a list of such unfamiliar words as may occur in each chapter, studying them as the dictionary defines them and illustrates their use, and then using them in

sentences. Some one has said that any word belongs to a man who has used it correctly three times.

II. By the recasting of sentences: first, by substituting synonyms for as many words as possible in the sentences; second, by using as many antonyms as possible. This work should be a regular practice exercise from the beginning of the study of language, starting, of course, with very simple beginnings, and advancing by easy and very gradual stages to more difficult exercises.

2. *The following plan for work in composition may be followed:*

I. The writing of single sentences. The leading group of words in a sentence is given, or suggestive words that occur therein. This is called a *skeleton sentence*. About this group of words the pupils, one after another, construct each a sentence, giving them orally or writing them on the board. Such sentences should be the *best thoughts* of the pupils, expressed in correct form. Criticism of these sentences follows, whatever is good being noticed and whatever is faulty being kindly corrected. When the pupils have acquired grace and facility in writing sentences, then follows:

II. The construction of the paragraph. A subject is discussed orally, then suggestive words for two or three sentences are placed on the board, the pupils filling out these skeletons as above. The advance work is not only in becoming familiar with the form of the paragraph, but in gaining the power of arranging sentences, so that their sequence shall be orderly and easy.

III. A further useful exercise in composition is the

expansion of a single sentence into a paragraph, or of a succinct paragraph into a fuller one, and the reverse—the contraction of a paragraph into a sentence, and of a long paragraph into a shorter one.

IV. Last, comes the planning of a studied composition, as is carefully outlined in Chapter L.

The illustrative sentences and selections in this book have been written and chosen with two purposes: first—that they shall illustrate clearly the grammatical principle that is being discussed, and second—that they shall have literary value and be in themselves the teachers of something. The pupil, therefore, should be led to appreciate the lesson or the beauty of the thought, as well as to comprehend the grammatical principle which it illustrates.

It is only by constant practice that the power of discrimination becomes keen, only by repetition that the principles of grammatical construction become familiar, and only by constant and careful exercise that the use of good English becomes habitual. He who teaches the essentials of English in accordance with the spirit of this introduction and of the purpose with which this book has been written will find that he has taught a thousand graces in addition to that of correct speech. He will have heard and obeyed the bidding of those strong lines of Emerson's—

Go, speed the stars of thought
On to their shining goals:
The sower scatters broad his seed,
The wheat *thou* strew'st be souls.

—ALBERT LE ROY BARTLETT.

SILVER HILL,
HAVERHILL, MASSACHUSETTS.

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THE ESSENTIALS OF
LANGUAGE AND GRAMMAR.

THE ESSENTIALS OF LANGUAGE AND GRAMMAR.

CHAPTER I.

THE TWO PARTS OF A SENTENCE.

I.

1. September days
are beautiful.
2. The orchards
give us ripe fruits.
3. The garden
is bright with flowers.
4. The weeds
grow tall along the country roads.
5. The long school vacation
is over.

Here are five complete thoughts or *sentences*. What does the first sentence tell us ? the second ? the third ? the fourth ? the fifth ?

About *what* are we told something in the first sentence ? What is told about it ? About what are we told something in the second sentence ? What are we told about it ? About *what* are we told something in the third sentence ? What is told about it ? etc.

*A complete thought expressed in words is a **sentence**.*

The first division of each sentence is that about which something is told.

The second division of each sentence is that which is told about the first part.

What is the first division of each of the above sentences ?
the second division ?

II.

1. The robins
2. Yellow daisies
3. The children
4. are in the schoolroom.
5. have flown away.
6. nod in the wind.

Are these complete thoughts ? In which do you find the first division of a sentence ? In which do you find the second division of a sentence ? Make the first a complete sentence by telling something about the robins. Make the second a complete sentence. Make the third a complete sentence. Make the fourth a complete sentence by telling who are in the schoolroom. Make the fifth a complete sentence. Make the sixth a complete sentence.

III.

1. The swallows chatter about their flight.
2. The maples will soon put on their bright colors.
3. The grass will grow brown.
4. The warm summer days have gone.
5. Each season brings new pleasures.

About what are you told something in the first sentence ?
What are you told about it ? About what are you told some-

thing in the second sentence? What are you told about it? in the third sentence? the fourth sentence? the fifth sentence?

*That about which something is told is the **subject** of a sentence.*

*That which is told about the subject is the **predicate** of a sentence.*

Find the subject and predicate of each sentence in I., II., and III.

IV.

Find subjects and predicates in the following quotation:

The wind blows, the sun shines, the birds sing loud,
The blue, blue sky is decked with fleecy, dappled cloud;
Over earth's rejoicing fields the children dance and sing,
And the frogs pipe in chorus, "It is spring! it is spring!"

The grass comes, the flower laughs where lately lay the
snow;

Over the breezy hill-top hoarsely calls the crow;
By the flowing river the alder-catkins swing,
And the sweet song sparrow cries, "It is spring! it is
spring!"

—From "Wild Geese," by CELIA THAXTER.

V.

Write from dictation the following sentences, drawing a horizontal line under the *subject* of each:

The winter lingers late in Norway.

The children wait long for the singing birds and the
flowers.

The people there are very fond of the little birds.

The fathers and mothers gather the grain from the field
in the autumn.

The children go then into the fields and glean what is left

The children save their grain until December.

They make then a Christmas gift for the birds.

They bind their gleanings together into a sheaf.

They erect a tall pole in front of each house.

They tie their sheaf of grain to the top of the pole.

The sparrows come from all around to eat this Christmas
feast.

CHAPTER II.

THE FOUR KINDS OF SENTENCES. REVIEW OF SUBJECT AND PREDICATE

I.

1. The growth of a flower is a wonderful thing.
2. A little seed lies in your hand.
3. You plant it in the ground.
4. A blade of green soon breaks through the earth.
5. The green stalk bears leaves.
6. A bud grows from the stalk.
7. The bud opens and changes into a beautiful flower.
 8. Notice the wild flowers.
 9. Learn their names.
 10. Are not the colors of flowers beautiful?
 11. What flowers do you like the best?
 12. How wonderful a flower is!
 13. How gay the poppies are!
 14. How beautiful even the green grass
makes the fields!

In the above sentences thoughts have been expressed in four different ways—to tell you something, to bid you do something, to ask questions, and to express wonder or delight.

*A sentence that tells or states something is a **declarative sentence**.*

*A sentence that commands or requests is an **imperative sentence**.*

*A sentence that asks a question is an **interrogative sentence**.*

*A sentence that expresses strong feeling, wonder, surprise, delight, anger, contempt, etc., is an **exclamatory sentence**.*

What kind of a sentence is each of the above sentences? Why? With what kind of a letter, small or capital, does each sentence begin? What mark follows each declarative sentence? each imperative sentence? each interrogative sentence? each exclamatory sentence?

The first letter of a sentence should be a capital letter.

A declarative or imperative sentence should be followed by a period (.); an interrogative sentence by an interrogation mark (?); and an exclamatory sentence by an exclamation mark (!).

What is the subject of each of the first seven sentences? Who is told to notice the wild flowers? What, then, is the subject of the eighth sentence? Who is told to learn their names? What, then, is the subject of the ninth sentence? Are not *what* beautiful? What, then, is the subject of the tenth sentence? What flowers does *who* like the best? *What* is wonderful? *What* are gay? *What* makes the earth

beautiful? What, then, is the subject of each of these sentences?

NOTE: The teacher should have the pupil give the *complete subject* in each case, *i.e.*, the growth of a flower, the colors of flowers, even the green grass, etc. Then by simple questions lead the pupils to give the *complete predicate* of each sentence. The blackboard should be freely used in all of these exercises. The eye is the most direct road to the understanding of a child.

II.

Make declarative sentences, using the following subjects:—The farmers —; Wild bees —; A little plant —; The little nest —; Marjorie —:

and the following predicates:— — hides in the deep, sweet grass. — sleeps in every seed. — are picking apples. — build nests in hollow trees. — held four blue eggs.

Make imperative sentences bidding the children not to be late at school; not to frighten the birds; to be kind to the smaller children; to obey their fathers and mothers; to speak the truth always.

Make interrogative sentences asking about the nearest river or lake; about birds in winter; about school vacations; about the color of some flower; about the stars.

Make exclamatory sentences about the swiftness of the birds' flight; about the intelligence of the dog; about the roaring of the wind; about the beauty of the frost; about the colors of the leaves in autumn.

NOTE: After each sentence has been given orally, it should be written on the board by one or more pupils, care

being taken that the sentences begin with capital letters, and are followed by the proper punctuation marks. Patience and cheerfulness will lead the children more rapidly and more surely than any sterner agency will drive them.

III.

In the following story notice carefully each period, interrogation mark, and exclamation mark. Read each sentence. Does it begin with a capital letter? What punctuation mark follows it? What kind of a sentence is it? Why? What is the subject of each sentence? the predicate? (The teacher may well help by questions the child who fails to find the subject or predicate.) What title do you think we may give to this story?

A pair of birds came to an orchard of apple trees in May. The trees were in blossom. How fragrant the orchard was! The fields were full of flowers, the grass was growing tall, and the busy bees were humming from blossom to blossom. The birds built a nest in one of the trees. They sang sweetly every morning. Who told the little birds to sing? Perhaps the flowers told them, or the blue sky, or the winds. They sang about a nest with five little eggs in it. They sang about the sunshine, and the air sweet with blossoms.

A little sick boy heard the songs of the birds, and he was happy and forgot his pain. His father put a little card on the robins' tree, and the card said:

A pair of robins have hired this tree.

They pay their rent with their songs.

Do you like to hear them sing?

Please do not frighten them.

Do not disturb their nest.

How cheerful their song is!

How sad their cries are when they are frightened!

NOTE: This story may be used for oral reproduction, and for dictation sentences.

Write a story about "The Birds' Christmas Feast in Norway," based upon the dictation exercises in Chapter I., Part V.

The following selection is for reading only:

THE SPARROWS.

In the far-off land of Norway,
Where the winter lingers late,
And long for the singing-birds and flowers
The little children wait;

When at last the summer ripens
And the harvest is gathered in,
And food for the bleak, drear days to come
The toiling people win;

Through all the land the children
In the golden field remain
Till their busy little hands have gleaned
A generous sheaf of grain;

All the stalks by the reapers forgotten
They glean to the very least,
To save till the cold December,
For the sparrows' Christmas feast.

And then through the frost-locked country
There happens a wonderful thing :
The sparrows flock north, south, east, west,
For the children's offering.

Of a sudden, the day before Christmas,
The twittering crowds arrive,
And the bitter, wintry air at once
With their chirping is alive.

They perch upon roof and gable,
On porch and fence and tree ;
They flutter about the windows
And peer in curiously,

And meet the eyes of the children
Who eagerly look out
With cheeks that bloom like roses red,
And greet them with welcoming shout.

On the joyous Christmas morning,
In front of every door
A tall pole, crowned with clustering grain,
Is set the birds before.

And which are the happier, truly
It would be hard to tell ;
The sparrows who share in the Christmas cheer,
Or the children who love them well.

How sweet that they should remember,
With faith so full and sure,
That the children's bounty awaited them
The whole wide country o'er !

When this pretty story was told to me
By one who had helped to rear
The rustling grain for the merry birds
In Norway, many a year,

I thought that our little children
Would like to know it, too,
It seems to me so beautiful,
So blessed a thing to do :

To make God's innocent creatures see
In every child a friend,
And on our faithful kindness
So fearlessly depend.

—CELIA THAXTER.

[Celia Thaxter, an American poet, born in Portsmouth, New Hampshire, 1835 ; died at the Isles of Shoals, August 26, 1894.]

CHAPTER III.

WORDS AS PARTS OF SPEECH.

NOTE : This lesson may well be used for reading and for conversation with the class. Its object is to introduce the parts of speech to the pupils, leaving them to become more intimately and exactly acquainted with them in the lessons that follow.

I.

The pond-lily floats quietly on the lake. Its roots live in the mud, but its beautiful blossoms rest on the surface of the water. Ah, how sweet its perfume is !

In a sentence each word has its own service to perform. Some words are name-words ; some are used to describe name-words ; some are used to take the place of name-words ; some express action ; some modify (limit the meaning of) the action-words ; some show how one word is related to another ; some connect words or thoughts ; some express a feeling.

1. A word that is the name of something is a *noun*. Such words are *pond-lily, roots, mud, blossoms, surface, water, perfume*.

If you mention the objects that are in the school-room you use nouns : books, desks, pictures, teacher, map, boys, girls.

2. A word that describes a noun or a word used instead of a noun, is an *adjective*. Such words are *beautiful, sweet*.

Notice the adjectives in these groups of words : *good* books, *small* desks, *beautiful* pictures, *large* map, *helpful* teacher, *pleasant* boys, *happy* girls.

Put these groups of words in sentences.

3. A word that is used in place of a noun is a *pronoun*.

Notice the pronouns in these groups of words : *its* beautiful blossoms, *its* roots. In place of what noun is *its* used ?

4. A word that tells what a noun or pronoun does is a *verb*. Such words are *floats, live, rest*.

Notice the verbs in these sentences : The birds *are singing* in the apple-trees. A beautiful ship *sailed* on the broad, blue sea. The teacher *praises* the careful pupil.

What are the nouns in these sentences ? the adjectives ?

5. A word that modifies the meaning of a verb is an *adverb*. Such words are *quietly, softly, rapidly, gladly*.

Insert *softly, rapidly, and gladly*, in the sentences in No. 4.

The people there are very fond of the little birds.

The fathers and mothers gather the grain from the fields in the autumn.

The children go then into the fields and glean what is left.

The children save their grain until December.

They make then a Christmas gift for the birds.

They bind their gleanings together into a sheaf.

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being taken that the sentences begin with capital letters, and are followed by the proper punctuation marks. Patience and cheerfulness will lead the children more rapidly and more surely than any sterner agency will drive them.

III.

In the following story notice carefully each period, interrogation mark, and exclamation mark. Read each sentence. Does it begin with a capital letter? What punctuation mark follows it? What kind of a sentence is it? Why? What is the subject of each sentence? the predicate? (The teacher may well help by questions the child who fails to find the subject or predicate.) What title do you think we may give to this story?

A pair of birds came to an orchard of apple trees in May. The trees were in blossom. How fragrant the orchard was! The fields were full of flowers, the grass was growing tall, and the busy bees were humming from blossom to blossom. The birds built a nest in one of the trees. They sang sweetly every morning. Who told the little birds to sing? Perhaps the flowers told them, or the blue sky, or the winds. They sang about a nest with five little eggs in it. They sang about the sunshine, and the air sweet with blossoms.

A little sick boy heard the songs of the birds, and he was happy and forgot his pain. His father put a little card on the robins' tree, and the card said:

A pair of robins have hired this tree.

They pay their rent with their songs.

Do you like to hear them sing?

Please do not frighten them.

Do not disturb their nest.

How cheerful their song is !

How sad their cries are when they are frightened !

NOTE : This story may be used for oral reproduction, and for dictation sentences.

Write a story about "The Birds' Christmas Feast in Norway," based upon the dictation exercises in Chapter I., Part V.

The following selection is for reading only :

THE SPARROWS.

In the far-off land of Norway,
Where the winter lingers late,
And long for the singing-birds and flowers
The little children wait ;

When at last the summer ripens
And the harvest is gathered in,
And food for the bleak, drear days to come
The toiling people win ;

Through all the land the children
In the golden field remain
Till their busy little hands have gleaned
A generous sheaf of grain ;

All the stalks by the reapers forgotten
They glean to the very least,
To save till the cold December,
For the sparrows' Christmas feast.

And then through the frost-locked country
There happens a wonderful thing :
The sparrows flock north, south, east, west,
For the children's offering.

Of a sudden, the day before Christmas,
The twittering crowds arrive,
And the bitter, wintry air at once
With their chirping is alive.

They perch upon roof and gable,
On porch and fence and tree ;
They flutter about the windows
And peer in curiously,

And meet the eyes of the children
Who eagerly look out
With cheeks that bloom like roses red,
And greet them with welcoming shout.

On the joyous Christmas morning,
In front of every door
A tall pole, crowned with clustering grain,
Is set the birds before.

And which are the happier, truly
It would be hard to tell ;
The sparrows who share in the Christmas cheer,
Or the children who love them well.

How sweet that they should remember,
With faith so full and sure,
That the children's bounty awaited them
The whole wide country o'er !

When this pretty story was told to me
By one who had helped to rear
The rustling grain for the merry birds
In Norway, many a year,

I thought that our little children
Would like to know it, too,
It seems to me so beautiful,
So blessed a thing to do :

To make God's innocent creatures see
In every child a friend,
And on our faithful kindness
So fearlessly depend.

—CELIA THAXTER.

[Celia Thaxter, an American poet, born in Portsmouth, New Hampshire, 1835 ; died at the Isles of Shoals, August 26, 1894.]

CHAPTER III.

WORDS AS PARTS OF SPEECH.

NOTE : This lesson may well be used for reading and for conversation with the class. Its object is to introduce the parts of speech to the pupils, leaving them to become more intimately and exactly acquainted with them in the lessons that follow.

I.

The pond-lily floats quietly on the lake. Its roots live in the mud, but its beautiful blossoms rest on the surface of the water. Ah, how sweet its perfume is !

In a sentence each word has its own service to perform. Some words are name-words ; some are used to describe name-words ; some are used to take the place of name-words ; some express action ; some modify (limit the meaning of) the action-words ; some show how one word is related to another ; some connect words or thoughts ; some express a feeling.

1. A word that is the name of something is a *noun*. Such words are *pond-lily, roots, mud, blossoms, surface, water, perfume*.

If you mention the objects that are in the school-room you use nouns : books, desks, pictures, teacher, map, boys, girls.

2. A word that describes a noun or a word used instead of a noun, is an *adjective*. Such words are *beautiful, sweet*.

Notice the adjectives in these groups of words : *good* books, *small* desks, *beautiful* pictures, *large* map, *helpful* teacher, *pleasant* boys, *happy* girls.

Put these groups of words in sentences.

3. A word that is used in place of a noun is a *pronoun*.

Notice the pronouns in these groups of words : *its* beautiful blossoms, *its* roots. In place of what noun is *its* used ?

4. A word that tells what a noun or pronoun does is a *verb*. Such words are *floats, live, rest*.

Notice the verbs in these sentences : The birds *are singing* in the apple-trees. A beautiful ship *sailed* on the broad, blue sea. The teacher *praises* the careful pupil.

What are the nouns in these sentences ? the adjectives ?

5. A word that modifies the meaning of a verb is an *adverb*. Such words are *quietly, softly, rapidly, gladly*.

Insert *softly, rapidly, and gladly*, in the sentences in No. 4.

6. A word that shows how one word is related to another is a *preposition*. Such words are *on, in, of*.

Notice the prepositions in these groups of words : sings *to* his mate, sailed *on* the river, the work *of* the pupils.

Put these groups of words in sentences.

7. A word that connects one word or thought to another is a *conjunction*.

Notice the conjunctions in these groups of words : the red *and* gold leaves of the maple ; praised him *because* he studied ; played *until* it was dark.

Put these groups of words into sentences.

8. A word that expresses strong feeling is an *interjection*.

Notice the interjections in the following sentences : *Ah*, how sweet its perfume is ! *Oh*, do not waste the golden moments ! *What*, are you back so soon !

See what parts of speech you can recognize in the story in Chapter II., Part III.

II.

A LITTLE STUDY OF WORDS.

The little things called *words*, which we use so freely to express our thoughts, and which we must learn to use very carefully and correctly, have, many of them, interesting meanings of which we do not think as we use them. We smile, perhaps, when we read of such Indian names as Laughing Water and West Wind and Pearl Feather ; but perhaps we may not know that Margaret means a *pearl*, and John means *the gracious gift of God*, and Mary means *a star of the sea*, and Philip means *a lover of horses*. The dear, old-fashioned names, Patience, Faith,

Hope, Charity, express qualities which we trust belong to all who are so named, but every name by which we call one another has its own meaning, and most of the meanings are pleasant. The Indian mother who calls her little brown daughter Minnehaha, *laughing water*, thinks perhaps of the sweet murmur of the rippling stream, or its bright sparkle when the sun shines on it, and her daughter's voice recalls the music of the water or her bright eyes remind her of its glancing lights. So the mother who first named her daughter Margaret thought of her as a precious pearl, and the father who first named his son John, thought of him as a gracious gift of God.

It takes but the thought of a moment to understand why the morning-glory is so called, and we can see the *day's eye* in the daisy; but we shall need to use the dictionary to find that the little swaying anemone is the *wind-flower*, that the pansy is a *thought*, that the dandelion is the *lion's tooth*, that the cemetery is a *sleeping place*, or that the little squirrel, whom we see with his bushy tail curved over his back, is called by a name which means *shadow-tail*.

A large dictionary tells us all of these interesting facts about words; it tells us, too, how to spell them and how to pronounce them; what different meanings a word may have, and much more that it is profitable for us to know. In connection with all of our work in language, the dictionary should be carefully studied. If you have a large dictionary, it will be interesting to find in it what these words meant originally:

school, companion, journey, handkerchief, boarder,
good-by, farewell, angel, armor, handsome.

NOTE: Helpful books in the study of the origin and meaning of words, are:

“Short Studies from the Dictionary,” Arthur Gilman.

“Rambles Among Words,” William Swinton.

“Words and Their Uses,” Richard Grant White.

III.

Sentences for dictation :

1. Do not let words that do harm escape from your lips.
2. Words that do harm are profane words, foul words, angry words, and careless words.
3. What beautiful meanings some words have!
4. *School* comes from a word that means leisure.
5. Leisure for what, do you think?

Give orally, or write, sentences containing the following words :

1. — her daughter —, — means —.
2. — like the —, because — — means a *thought*.
3. Did you know — shadow-tail?
4. The squirrel is called — because —.
5. Oh, here are —, meaning glory-of-the-morning, and daisies meaning —, and pansies for —!

What words mean the same as harm? escape? leisure?

What words are the opposite in meaning of harm? foul? careless?

*A word having the same, or nearly the same, meaning as another is its **synonym**.*

*A word that is the opposite in meaning of another is its **antonym**.*

CHAPTER IV.

THE NOUN A WORD THAT NAMES.

I.

There was once a *child* who lived in a little hut, and in the hut there was only a little bed and a looking-glass which hung in a dark *corner*. Now, the child cared not at all for the looking-glass, but, as soon as the first sunbeam glided through the *casement* and kissed his sweet eyelids, and the finch and the linnet waked him with their merry morning songs, he arose, and went into the green meadow and begged flour of the primrose, and sugar of the violet, and butter of the buttercup; he shook dew-drops from the cowslip into the cup of a harebell; he spread out a large *lime-leaf*, set his breakfast upon it, and feasted daintily.

—From “The Story Without End,” by F. W. CAROVE.

What was told you in Chapter III. of the service that words perform in a sentence? How many kinds of such service did we distinguish? Into how many classes, then, may we divide words? What is a noun?

Robin, blue-bird, sparrow, are the names of birds; lion, dog, horse, are the names of animals; book, picture, bell, are the names of objects; father, mother, sister, are the names of relatives; anger, love, pride, sorrow, are the names of feelings; John, Margaret, Mr. Winslow, are the names of people.

In the above quotation there are twenty-four nouns, four of which are printed in italics. Make a list of the other twenty nouns. Why is each a noun? Tell what each names, thus: Corner is a part of a room, casement is a part of a window, lime-leaf is the leaf of the lime-tree.

NOTE : If possible the dictionary should be consulted by the pupils, that their definitions may be correct.

II.

Give five sentences, each containing the name of something in the room. What is the noun in each sentence?

Give five sentences, each containing the name of something at home. What is the noun that you use in each sentence?

Give five sentences, each containing the name of some person. What is the noun that you use in each?

Write three sentences, each containing the name of an animal; three, each containing the name of a flower; three, each containing the name of a feeling; three, each containing the name of some person. Underline the nouns in these sentences.

NOTE : The amount of written work may be increased or diminished, according to the needs of the class. It is better to have a few *good* sentences—sentences that have a thought worthy of expression—than many trivial ones. From the first the teacher should strive to obtain sentences that are the expression of *thoughts*.

CHAPTER V.

SELECTION FOR LITERARY ANALYSIS.

THE BEGGAR.

1. A beggar through the world am I,—
From place to place I wander by.
Fill up my pilgrim's scrip for me,
For Christ's sweet sake and charity.
2. A little of thy steadfastness,
Rounded with leafy gracefulness,
Old oak, give me,—
That the world's blasts may round me blow,
And I yield gently to and fro,
While my stout-hearted trunk below
And firm-set roots unshaken be.
3. Some of thy stern, unyielding might,
Enduring still through day and night
Rude tempest-shock and withering blight,—
That I may keep at bay
The changeful April sky of chance
And the strong tide of circumstance,—
Give me, old granite gray.
4. Some of thy pensiveness serene,
Some of thy never-dying green,
Put in this scrip of mine,—
That griefs may fall like snowflakes light,

And deck me in a robe of white,
Ready to be an angel bright,—
O sweetly mournful pine.

5. A little of thy merriment,
Of thy sparkling, light content,
Give me, my cheerful brook,—
That I may still be full of glee
And gladsomeness, where'er I be,
Though fickle fate hath prisoned me
In some neglected nook.
6. Ye have been very kind and good
To me, since I've been in the wood ;
Ye have gone nigh to fill my heart ;
But, good-by, kind friends, every one,
I've far to go ere set of sun ;
Of all good things I would have part ;
The day was high ere I could start,
And so my journey 's scarce begun.
7. Heaven help me ! how could I forget
To beg of thee, dear violet !
Some of thy modesty,
That blossoms here as well, unseen,
As if before the world thou'st been,
O give, to strengthen me.

—JAMES RUSSELL LOWELL.

[James Russell Lowell, an American poet, born in Cambridge, Massachusetts, February 22, 1819 ; died there, August 12, 1891.]

Imagine a beautiful wood, in which there are strong oak trees, and swaying, green pine trees. A little brook flows through this wood, its waters babbling and singing on their way to the river, far away. On the banks of the stream the modest violets are growing. A path leads through the wood, past the oaks and pines, along the banks of the little stream, and on until it is lost to sight. Along this path comes a pilgrim (a traveler), with his scrip (a traveler's bag). With this picture in our minds, let us see what he begs, from whom, and why.

In the second stanza, of whom does he beg? What two things does he beg of the oak? Which of these gives strength? Which beauty? Describe the oak as you picture it. When the wind blows does it bend it down? What two things keep it from being blown over? Which of these especially holds it? Do you suppose the traveler wishes the steadfastness of the oak to prevent him from being blown over by the wind, or does he mean that he wishes to be steady against temptations as the oak is steady against the wind?

In the third stanza, of whom does he beg? What does he ask the granite to give him? A blight is something that withers or destroys plants. Would it destroy granite? What is the weather in April? When we speak of an April day we mean one in which there is sunshine and then showers. By the "changeful April sky of chance," may he mean good fortune and then bad fortune following each other as blue sky and cloudy sky follow each other on a showery April day? What great body of water has tides? Do these tides sweep in with great force? By the "strong tide of circumstance" may he mean ill-success or misfortune, that it takes strength like that of granite to bear?

In the fourth stanza, of whom does he beg? The pine tree is not a noisy tree. It stands quiet and still, as a man may when he is thinking. The pine tree is not a cheerful tree, like the elm. It is rather a gloomy tree. Pensiveness means gloomy thoughtfulness. Do you see why he thinks the pine tree has pensiveness? The pine tree is green all the year round. Do you see why he speaks of its never-dying green? When the snow falls on the pine tree, it is caught by the pine needles, and then the tree looks as if it had a white and green robe on.

In the fifth stanza, of whom does he beg? What does he beg of the stream? The brook sings and is happy, although it is all alone in the forest. So he wishes the brook to give him its content, its merriment, so that if he is neglected and alone he may be full of glee and gladness.

In the sixth stanza, what does he mean when he says "the day was high"? What word might he have used instead of "day"?

In the seventh stanza, of whom does he beg? Why did he not beg of the violet before? Why is the violet called "modest"? "Modest" means here shy; not bold.

NOTE: Children will appreciate the best literature if rightly presented. They sense much more than they may be able to express. The teacher should aim to get the pupils as interested as possible in the poem, to make them form mental pictures from it, and by question and answer to lead them to understand it. Then there should be a final reading of it, and it should be left to ripen in the minds of the pupils. Do not use this poem for dictation or composition work.

CHAPTER VI.

COMMON AND PROPER NOUNS.

I.

A name may be common to a class of objects : boy, book, school, hill, river. These names are not the names of any particular boy, book, school, hill, or river, but each is a name common to its class of objects. If I say, "*A boy brought me these flowers,*" you are not told *what* boy. It may be any one of a large number of boys. If I say, "*The hill is beautiful,*" I do not tell you *what* hill. It may be any one of a large number of hills.

A noun that is the common name of a class of objects is a common noun.

A noun may be the name of a particular, or individual object. It distinguishes that object from others of the same class. Edward Temple is the name of a particular boy ; "Black Beauty" is the name of a particular book ; the John Ward School is the name of a particular school ; Silver Hill is the name of a particular hill ; the Merrimack River is the name of a particular river. If I say, "*Edward Temple brought me these flowers,*" you are told *what* boy brought them. If I say, "*Silver Hill is beautiful,*" I tell you *what* hill is beautiful.

A noun that is the name of a particular object is a proper noun.

Notice with what kind of a letter each of the proper nouns begins.

Form a rule for the beginning of proper nouns.

Write a list of ten common nouns.

Write a list of ten geographical proper nouns ; of ten proper nouns that are the names of persons.

II.

Make a list of ten proper nouns, and of as many common nouns as possible, from the following description :

There is a beautiful road leading from the village of Franconia through the valley that lies between Mount Lafayette and Mount Cannon. It touches the borders of Echo Lake, emerges suddenly into the plateau where the Profile House is situated, winds past the shores of Profile Lake, and then on and on beneath towering mountains and bare, up-reaching ledges, the music of the winds among the trees, and of the brooks, singing as their waters slip from stone to stone, making melody all the way. A short distance beyond the Profile House, and just as the dimpling waters of Profile Lake are seen in front, as one glances up to the ribbon of blue sky seen between the avenue of trees, he beholds, jutting out from the side of Cannon Mountain, a majestic, stern face, the first sight of which is wonderfully impressive. To some it seems like the features of Washington, to others it is the face of a younger man. It is the Profile, the Great Stone Face, carved by a mightier master than man—by the hand of Nature herself.

THE GREAT STONE FACE.

The Great Stone Face was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper dis-

tance, precisely to resemble the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face did they appear; until, as it grew dim in the distance, with the clouds and the glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.—NATHANIEL HAWTHORNE.

[Nathaniel Hawthorne, a New England romancist, was born in Salem, Massachusetts, July 4, 1804, and died in Plymouth, New Hampshire, May 19, 1864.]

III.

Sentences for dictation :

1. The Great Stone Face is on the side of Mount Cannon.
2. It is sometimes called the "Old Man of the Mountain."
3. Do you not think "The Profile" a prettier name?
4. What a stern look the face has!
5. As you ride past it, it becomes merely a ledge of rocks.

Complete sentences from the following :

1. The road passes from —, through —.
2. It is a — road ; a little — flows —, singing as it slips from — to —.
3. A — lies at the base of —.
4. Should you not like to see —, when — is back of it, and the clouds — ?
5. How — and — the face is !

CHAPTER VII.

SURNAME AND CHRISTIAN NAMES.

(Family Names and Personal Names.)

I.

The first President of the United States was George Washington. His father's name was Augustine Washington. His mother's name was Mary Washington. His elder brother's name was Lawrence Washington.

What was the name of this *family*? What is the name of your family? Give the names of five families.

The name common to the members of a family is the family name or **surname**.

What was the distinguishing name of George Washington's father? of his mother? of his elder brother? of himself?

The names given to the individuals of a family to distinguish them are personal names, or **given or Christian names**.

What is your personal or Christian name? Give the personal names of five other pupils.

Sometimes two or more personal names are given to a person. All given names except the first are called *middle names*. In the name Oliver Wendell Holmes, Oliver is the personal or Christian name, Wendell the middle name, and Holmes the surname.

Which are personal or Christian names, which family names, and which middle names in the following : Betty Alden, Louisa May Alcott, John Greenleaf Whittier, Edward Everett Hale, Thomas Bailey Aldrich, Robert Louis Stevenson, Molly Elliot Seawell, John Randolph, Mary Powell, John Paul Jones ?

Give your own personal name, middle name, and surname. Give the personal names and surnames of five of your school-mates.

All personal names, middle names, and surnames are proper nouns. With what kind of letters should they be begun ?

Instead of the full name, the initials of one or all of the Christian names may be used. Such initials must always be written in capitals and followed by a period, thus : L. M. Alcott, John G. Whittier, E. E. Hale, T. Bailey Aldrich, M. E. Seawell. For what does each initial in the above names stand ?

NOTE : *Pupils should be taught to write their first Christian name in full.*

· II.

THE ORIGIN OF SURNAMES.

A long time ago, before the year 1000, there were no family names or surnames, and men were distinguished only by their personal names, Edward, Edmund, Alfred, John,

Robert, Harold, etc. But there were so many Edwards and Alfreds and Roberts and others of the same personal name, that it became convenient to describe them by some characteristic: by what they did, or where they lived, or how they looked, and so forth. So Harold, who could run as swift as a hare, became Harold Harefoot; Edward, who was a baker, became Edward Baker, while Edward, who was a carpenter, became Edward Carpenter; Edmund, who lived by the water, became Edmund Atwater (*At* means *by*); Edmund, who lived by the woods, became Edmund Atwood; Edmund, who lived by the bridge, became Edmund Bridge; Alfred, who was tall, was called Alfred Longfellow, and Alfred, who was little, was called Alfred Small; John, who was the son of John, became John Johnson, and John, who was the son of William, became John Williamson. Then these descriptive names became family names.

Such a descriptive or family name is called a *surname*, because that word means a name *above* or *in addition* to the given name. The family name was formerly called, also, a *sirname*, meaning *sire*-name, a name derived from the *sire*—the father or more remote ancestor—of the family.

Sometimes a name is added to the Christian name and surname to distinguish the person from another who has the same names, thus: Charles Carroll *of Carrollton*, John Randolph *of Roanoke*, and these additional names are called *to-names*.

III.

Sentences for dictation and completion :

1. — — is the President of the United States.
2. The initials of my name are — — —.

3. If I write my name in full, it is — — —.
4. I have three friends named —, —, and —.
5. The name Margaret means —, and the name John means —.

Complete the following outline of a paragraph :

Once upon a time there lived a little lad whose — — ran so swiftly that his — called him — —. His playmates were a little white cat, named —, and a little black dog, named —. They played in a little grove on — Hill, near — — Brook. —'s mother used to call them from the door, "Come, —, and —, and —." Then they would start in a race to the house, and — always got there first, and — — always came last.

NOTE : It is a good plan to have the pupils, one after another, read the paragraph, completing it each after his own imagination. As soon as there is too much repetition, or the exercise becomes dull, it should be left.

Read the story, substituting synonyms for *little, lad, swiftly, called, playmates*.

What are antonyms for *little, swiftly, white, always, first* ?

CHAPTER VIII.

A STORY FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

In the lands of the beautiful West there once lived a lovely Indian maiden named We-no-nah. She had grown up tall and slender like a prairie lily, and had married West-Wind. When her little son, Hi-a-wa-tha, was born, Weno-

nah gave him to her mother, No-ko-mis, to care for, because she knew that she should not live to care for him.

Nokomis taught the little lad many pretty stories. She told him that when the wild flowers of the forest and the lilies of the prairie fade and die on earth, they blossom in the sky and make the rainbow.

Hiawatha learned the names of the birds, how they build their nests, where they hide themselves in winter, and how they talk together, and he used to call them "Hiawatha's chickens." He learned, too, how the beavers build their lodges, where the squirrels hide their acorns, why the reindeer runs so swiftly, and why the rabbit is so timid. He used to talk with these animals when he met them, and he called them "Hiawatha's brothers."

One day I-a-goo, who was an old Indian and a friend of Nokomis, made a bow for Hiawatha from the branch of an ash tree. The arrows he made of an oak bough, and he tipped them with flint and winged them with feathers. Then he said to Hiawatha, "Go into the forest where the red deer herd together and kill for us a deer with antlers!"

So Hiawatha went all alone into the forest, and he was very proud because he was sent to kill a deer with his bow and arrows. The robin and the bluebird sang to him, "Do not shoot us, Hiawatha!" and the squirrel chattered, "Do not shoot me, Hiawatha!" and the timid rabbit sat erect upon his haunches, at a distance, and said, "Do not shoot me, Hiawatha!"

But Hiawatha did not talk to them nor notice them on this day, for he thought only of the red deer. He followed the path which led down to the ford across the river, and

when he came to the ford he hid in the alder bushes and waited for the deer to come to the river to drink. By and by he saw two eyes looking out from the thicket, then two nostrils, and then the antlers of a deer. And when he saw the antlers, his heart beat fast with excitement, but he sped an arrow from his bow and the deer fell dead.

Hiawatha bore the red deer home, and when Iagoo and Nokomis saw him they praised him. They made a feast and the people of the village came and ate the flesh of the red deer, and they called Hiawatha the Strong Heart, for they thought he had done a very manly action. Nokomis was very proud of her grandson, and she made a cloak for Hiawatha from the beautiful hide of the deer.

The teacher should not fail to read to the pupils the story as Longfellow tells it in the chapter called "Hiawatha's Childhood."

This story should be used for a conversation lesson. No title has been given to it. Let the pupils suggest titles and tell why they choose each. How do birds build their nests? Do they all build alike? Where did the beavers live, and how did they build their lodges? Why are animals afraid of man? Are they afraid of one another? What do Indians think is manly? Do their ideas of what is manly differ from ours? Was it brave in Hiawatha to kill the deer? Is it manly to go hunting? etc., etc.

Another story of Hiawatha, that may be arranged in the same way, is "Hiawatha's Sailing."

NOTE: While the story may be used for a review of all that the pupils have learned, and for dictation sentences, the prime

purpose of its introduction is to get the pupils to talk freely on subjects in which they are interested, to teach them to clothe their thoughts in correct expression, and to introduce them to the beauties of good literature. c

CHAPTER IX.

REVIEW.

I.

Let each pupil mention one thing that he has learned since beginning the study of Language, care being taken that no pupil mentions what another pupil has previously given, and that all the answers are given in complete and good sentences.

II.

What are the two parts of a sentence? Define each. Write upon the board from dictation, *The river at the foot of the hill sparkles in the sunshine.* Draw one horizontal line under the subject. Draw two lines under the predicate. Write an original sentence on the board. Draw one line under the subject and two under the predicate.

Tell the story of "The Birds' Christmas Feast in Norway."

Name and define the four kinds of sentences, and write one of each kind on the board. Draw one line under the subject, and two under the predicate, of each. (Supply *you* as the subject of the imperative sentence.)

What is a noun? Give five nouns that are the names of objects that you can see; five of objects that you can not see. Give a sentence containing a noun, and mention the noun.

Who wrote "The Beggar"? Of whom did the beggar ask

gifts ? What did he beg of each ? What is another word for *pilgrim* ? *scrip* ?

What is a common noun ? Give five common nouns. What is a proper noun ? Give five proper nouns : the name of a person, of a mountain, of a river, of a school, of a town. With what kind of a letter must a proper noun begin ?

What is a surname ? Why is it called a *surname* ? What is a given or Christian name ? What are initials ? How are the initials of a name written ? What is a *to-name* ? What was the origin of *surnames* ? of *to-names* ?

III.

Let the pupils tell the story of Hiawatha's childhood, each giving a single sentence of the story. Care must be taken that the connection of the story is preserved, and, as always, that the sentences are good sentences. Avoid too frequent use of the pronoun.

CHAPTER X.

THE WRITING OF DATES.

I.

A full date states the place, year, month, and day. A partial date may state the year, month, and day ; the year and month ; the month and day ; or merely the year.

A letter or legal paper should contain the full date ; the time of an event may be given with a partial date.

This letter is dated *Concord, Massachusetts, April 19, 1776.*

This will is dated *Richmond, Virginia, January 12, 1894.*
Benjamin Franklin was born *January 17, 1706.*

He made the journey to Paris in *December*, 1776.

Christmas Day is *December 25*.

A five-cent piece dated 1877 is quite a rare coin.

A date is properly written in the order and form shown in the above sentences. In legal papers, however, the date is often written in full, thus: Dated the Twelfth Day of January, in the Year One Thousand Eight Hundred and Ninety-four.

The above dates are read: April nineteenth, seventeen seventy-six; January twelfth, eighteen ninety-four; January seventeenth, seventeen hundred six, etc.

Read the following dates: October 12, 1492; December 22, 1620; July 4, 1776; July 4, 1804; February 3, 1842; March 4, 1897; April 19, 1898.

Write the following dates: June seventeenth, seventeen seventy-five; August third, fourteen ninety-two; January first, eighteen ninety-eight; March nineteenth, seventeen hundred nine; November thirteenth, eighteen ninety-seven; September fourteenth, eighteen seventy-three.

We date the years from the beginning of the Christian era. A year is divided into twelve months. Instead of writing the name of the month in full, we sometimes write an abbreviation for it. The following are the names of the months and abbreviations of the names:

January, abbreviated	Jan.	July, not abbreviated	
February, “	Feb.	August, “	Aug.
March, “	Mar.	September, “	Sept.
April, “	Apr.	October, “	Oct.
May, not abbreviated		November, “	Nov.
June, “	“	December, “	Dec.

The names of the months are proper nouns, and should always begin with a capital letter.

The year is divided into four seasons: *spring, summer, autumn, and winter*. These words are common nouns.

II.

Notice the use of capitals in the following verse. Explain the description of each month :

THE MONTHS.

The new year comes with shouts and laughter ;
And see, twelve months are following after.

First January, all in white,

Then February, short and bright ;
See breezy March go tearing round,
But tearful April makes no sound ;
May brings a pole with flowers crowned,
And June strews roses on the ground :

A pop ! a bang ! July comes in,

Says August, " What a fearful din ! "

September brings her golden sheaves,
October waves her pretty leaves ;

While pale November waits to see

December bring the Christmas tree.

III.

Sentences for dictation and completion :

1. — is the first month of the year. It is abbreviated —.

2. The shortest month of the year is —. It is abbreviated —.

3. Do you not think that — is the noisiest month of the year?

4. What pleasant holidays there are in — and —!

5. I was born —, —, in the season of —,

Complete the following paragraph :

In the month of —, after showery — had gone, I went into — to gather —. I found —, —, —, and —. I heard the merry — of —, the rippling of a —, the soft — of the wind in the — and — trees. The sun —, the sky was —, and all nature seemed — to be beautiful and songful once more.

IV.

A POEM FOR CONVERSATION AND MEMORIZING.

MARJORIE'S ALMANAC.

Robins in the tree-top,
 Blossoms in the grass,
 Green things a-growing
 Everywhere you pass;
 Sudden little breezes,
 Showers of silver dew,
 Black bough and bent twig
 Budding out anew;
 Pine tree and willow tree,
 Fringed elm and larch,—
 Don't you think that May-time's
 Pleasanter than March?

Apples in the orchard
 Mellowing one by one,
Strawberries upturning
 Soft cheeks to the sun;
Roses faint with sweetness,
 Lilies fair of face,
Drowsy scents and murmurs
 Haunting every place;
Lengths of golden sunshine,
 Moonlight bright as day,—
Don't you think that summer 's
 Pleasanter than May?

Roger in the corn-patch
 Whistling negro songs;
Pussy by the hearth-side
 Romping with the tongs;
Chestnuts in the ashes
 Bursting through the rind;
Red leaf and yellow leaf
 Rustling down the wind;
Mother "doing peaches"
 All the afternoon,—
Don't you think that autumn 's
 Pleasanter than June?

Little fairy snowflakes
 Dancing in the flue;
Old Mr. Santa Claus,
 What is keeping you?

•

Twilight and firelight,
 Shadows come and go ;
 Merry chime of sleigh bells
 Tinkling through the snow ;
 Mother knitting stockings,
 (Pussy's got the ball),—
 Don't you think that winter 's
 Pleasanter than all ?

—THOMAS BAILEY ALDRICH.

[Thomas Bailey Aldrich, a poet and novelist, born in Portsmouth, New Hampshire, November 11, 1836.]

Hints for conversation : The time of the coming of the birds. When do the robins come ? When do they go away ? Where do they go ? When are they most musical ? What blossoms grow in the grass ? What common weeds sometimes make the hills and fields seem golden ? (See Lowell's "The Dandelion.") Of what shape are the dewdrops ? The budding of boughs and twigs. When do they bud ? How do they protect themselves from the cold ? What buds expand earliest ? What is the blossom of the willow tree ? Why is the elm called *fringed* ? What are drowsy scents and murmurs ? When is chestnut time ? The colors of the autumn leaves. Why *fairy* snowflakes ?

CHAPTER XI.

A FEW COMMON ABBREVIATIONS AND CONTRACTIONS.

I.

The names of the days of the week are abbreviated as follows :

Sunday, Sun.	Wednesday, Wed.
Monday, Mon.	Thursday, Thurs.
Tuesday, Tues.	Friday, Fri.
Saturday, Sat.	

The title Mister is always written in its abbreviated form, Mr., and its plural, Gentlemen (Messieurs), is always written Messrs., pronounced Messers. The title of a married woman, Mistress, is always written Mrs., pronounced Missez, and its plural, Mistresses (Mesdames), is represented by the form in the parenthesis. Notice the following :

Mr. Kenneth Grahame,
Mrs. Alice Freeman Palmer,
Mrs. Olive Thorne Miller,
Messrs. Thomas and Matthew Arnold,
Messrs. Little, Brown & Company.
Mesdames Stanton, Willard, and Stone.
Mesdames Wells, Gibson, Field, and Drake.

The following abbreviations are in common use :

Doctor,	Dr.	Reverend, Rev.
Esquire,	Esq.	Honorable, Hon.
President,	Pres.	Governor, Gov. .
Professor,	Prof.	General, Gen.
Superintendent,	Supt.	Street, St.
Avenue,	Ave.	Company, Co.

All titles and abbreviations of titles begin with capital letters, and all abbreviations are followed by a period.

Titles indicating reverence and honor should always be read or spoken with *the* preceding, thus : *Rev. Edward Everett Hale* should be read *the Reverend Edward Everett Hale*, *Hon. John D. Long* should be read *the Honorable John D. Long*, etc.

With titles of position joined to a person's name, *the* is omitted, thus : *Pres. Eliot of Harvard College*, or *Charles William Eliot, President of Harvard College*, etc.

Read the following titles and names :

Rt. (Right) Rev. Phillips Brooks,	
Dr. Samuel G. Howe,	Rev. John Graham,
Hon. Samuel J. Tilden,	Pres. William J. Tucker,
Rev. Dr. Hall,	Dr. Dana,
Prof. Goodwin,	Supt. Edward Brooks,
Messrs. Silver, Burdett & Company,	
Mesdames Payson, Adams, and Walton.	

II.

Contraction is the shortening of a word in writing or pronunciation by the omission of the initial or some intermediate letter.

The most common contractions are *n't* for *not*, following *is*, *are*, *was*, *were*, *has*, *have*, *had*, *could*, *would*, *should*, *can*, *do*, *does*, etc. ; *'d* for *would* ; *'ve* for *have* ; *'ll* for *will*, and *'t* for *it*. Such contracted forms are properly written as if a part of the preceding or following word. The apostrophe (*'*) must be written to mark the place of the letters omitted.

Give the equivalent uncontracted forms of the following :

The book isn't here. The boys aren't playing. The child wasn't well. The birds weren't able to fly. Charles hasn't his book. The nuts haven't ripened yet. The discouraged boy said he couldn't do the problems, and he wouldn't try again. I'll help him if he'll let me. You've tried faithfully. I'd not have given you the problem if I'd thought that you'd find it so hard. 'Tis easy to make mistakes.

NOTE : Pupils should be given repeated drills in the correct use of common contractions. The following forms should be used in varied sentences, at first daily, and later with less frequency, until their correct use becomes a habit :

I'm not —. Am I not — ? (Not is never contracted with am.)

You aren't —. Aren't you — ? He isn't —. Isn't he — ?

We aren't —. Aren't we — ? They aren't —. Aren't they ?

We, you, they, weren't —. Weren't we, you, they — ?

I, he, it, wasn't —. Wasn't I, he, it — ?

I, you, we, they, haven't —. Haven't I, you, we, they — ?

He, she, it, hasn't —. Hasn't he, she, it — ?

I, you, we, they, don't —. Don't I, you, we, they — ?

He, she, it, doesn't —. Doesn't he, she, it — ?

'd represents *had* or *would* ; should is never contracted.

'll always represents *will* ; shall is never contracted.

Use the group of sentences beginning, "The book isn't here," for dictation sentences.

CHAPTER XII.

THE PARTS OF A LETTER.

(A letter from the Rev. Phillips Brooks to his niece.)

Venice, Italy,

August 13, 1882.

Dear Gertie:

When the little children in Venice wish to take a bath, they just go down to the front steps of the house and jump off and swim in the street. Yesterday I saw a nurse standing on the front steps, holding one end of a string, and the other was tied to a little fellow who was swimming up the street. When he went too far, the nurse pulled in the string and got her

baby home again. Then I met another youngster, swimming in the street, whose mother had tied him to a post by the side of the door, so that when he tried to swim away to see another boy, who was tied to another post up the street, he couldn't, and they had to sing out to one another over the water.

There must be lots of pleasant things to do at Andover, and I think you must have had a beautiful summer there. Pretty soon, now, you will go back to Boston. Do go into my house when you get there, and see if the doll and her baby are well and happy, but do not carry them off. Then

make the music-box play a tune,
and remember

Your affectionate uncle,
Phillips.

Our letters should represent ourselves in our neatest dress and with our very best manners. Letters are very often kept, and they are pictures of ourselves. We should make every part of them neat, arrange them carefully, and put into them our best and kindest thoughts, so that if we see them again a long time after they were written, we need not be ashamed of them. Dr. Brooks is writing to a very little girl. He tells her something that will interest her about the children in Venice, where the streets are canals, and the carriages are boats, called *gondolas*, and where the little children can swim in the streets. Then he speaks of her vacation in the old home in Andover, and tells her to look after the doll—which perhaps is her own doll—when she goes into his house in Boston.

If we study this letter, we shall see that there are five parts to it.

The first part tells where it was written, and when it was written :

Venice, Italy,
August 13, 1882.

This is called *the heading*.

Then he greets his niece .

Dear Gertie:

This is called *the salutation*.

Then comes the message that he writes.

This is called *the body of the letter*.

Then he signs himself

Your affectionate uncle.

This is called *the complimentary close*.

And last comes the name, which is *the signature*.

I.

THE HEADING.

The *heading* of a letter states the place where, and the time when, the letter is written. Study the following models :

Washington, D. C.,

March 4, 1897.

569 Pennsylvania Ave.,

Washington, D. C.,

March 4, 1897.

Elmwood,

Cambridge, Mass.,

February 22, 1898.

Silver Hill,

Haverhill, Essex Co., Mass.,

June 1, 1899.

The arrangement of the heading is shown by the following diagram :

(Place of residence or business)

(City, County, and State)

(Month, day, and year)

When the heading is written on three lines, the indention from the beginning of the second line to the beginning of the third should be the same as the indention from the beginning of the first line to the beginning of the second.

Write headings for letters from the following places, dating them on the day on which you write them :

Denver, Colorado ; The Bancroft School, Newport, R. I. ; 396 Wabash Avenue, Chicago, Illinois ; "The Breakers," Bar Harbor, Maine ; 49 Winslow Street, Plymouth, Mass. ; The Manor House, Stopham, Sussex County, England ; The Holland House, New York, N. Y. ; your own home ; your own school.

II.

The second part of the letter is *the address*, that is, the name and title of the person or the firm to whom the letter is addressed, and often the residence or place of business. In writing to relatives or to friends the address is omitted. Study and copy the following addresses :

Mr. Thomas Bailey Aldrich.

Mrs. Julia Ward Howe,
Beacon Street,
Boston, Mass.

Messrs. Houghton, Mifflin & Co.,
4 Park Street,
Boston, Mass.

"The Outlook,"
New York City.

III.

The third part of a letter is *the salutation*; that is, the greeting of affection or courtesy that introduces the body of the letter.

Study the following salutations :

Dear Father: My dear Clifford:

My dear Mother: Dear Ruth:

Dear Sir: My dear Sirs:

Gentlemen: Madam:

My dear Madam:

Dear Mesdames:

The title in the salutation always begins with a capital letter, thus: *Dear Aunt Mary, My dear Cousin John, My dear Uncle, My dear Friend*, etc.

If we unite in proper form the heading, address, and salutation, we have the following models :

Washington, D. C.,

March 4, 1897.

Dear Father:

569 Pennsylvania Ave.,

Washington, D. C.,

March 4, 1897.

My dear Mother:

Elmwood,

Cambridge, Mass.,

February 22, 1898.

Mr. Thomas Bailey Aldrich,

My dear Sir:

Silver Hill,

Haverhill, Essex Co., Mass.,

June 1, 1898.

Messrs. Houghton, Mifflin & Co.,

4 Park Street, Boston, Mass.,

My dear Sirs:

In business or formal letters, prefix the title *Messrs.* to the names of firms ; *Mr.*, *Mrs.*, or *Miss*, to individuals who have no other title, and titles of position or honor—*President*, *General*, *Professor*, *Honorable*, etc.—to the names of those to whom such titles belong.

IV.

The fourth part of a letter is *the body* ; that is, the message that it conveys. If the salutation is preceded by the address, the body follows on the same line as the salutation ; if the salutation is not so preceded, the letter is begun on the line below the salutation, with a proper indention. Study the following models :

Dear Father:

I was very happy when the postman brought me your letter.

My dear Mother:

I write to you as I promised, on the first day after reaching this beautiful city.

Mr. Thomas Bailey Aldrich,

My dear Sir:

I have read your story with so much pleasure that I wish you would write another story for those who have made a friend of your "Bad Boy."

Messrs. Harper and Brothers,

Franklin Square,

New York, N. Y.

My dear Sirs: Please send me for one year "Harper's Weekly," for

which I inclose a money order
for \$4.00.

V.

The fifth part of a letter is *the complimentary close*, the wording of which varies with the relation of the person who writes to the one to whom the letter is written. To relatives you may write: *Your loving son*, *Your affectionate daughter*, etc.; to friends you may write: *Your loving friend*, *Your sincere friend*, etc.; to others you may write: *Yours sincerely*, *Yours respectfully*, *Yours truly*, etc.

The complimentary close should never be abbreviated.

VI.

The last part of the letter is *the signature* of the writer. This should be written very plainly, and the name should be signed in full in letters to those who are not relatives or intimate friends. In letters to relatives and intimate friends, however, one often signs the first name only.

The signature to a letter should be simply the name of the writer, without any title. The title, inclosed in brackets, may precede the name, or the full address with the proper title may be written at the left and slightly below the signature.

Study the following models of the complimentary close and signature:

Your affectionate son,
Arthur Bonnicastle.

Your loving daughter,
Margaret.

1. Your affectionate son,
Edward.

2. Your sincere friend,
Frances.

3. Respectfully yours,
Arthur Bonnicastle.

4. Yours very truly,
Thomas Brown.

5. Respectfully yours,
(Rev.) Edward Hall.

6. Very truly yours,
 Edward Hall.

Rev. Edward Hall,
112 Church Street,
Bedford, Maine.

7. Sincerely yours,
 Margaret Wayland.

Mrs. Robert Wayland,
Nottingham, N. H.

8. Yours sincerely,
 (Miss) Mildred Stevens.

VII.

The envelope should be addressed with great plainness and neatness ; the stamp placed in the upper right-hand corner ; the name written across the middle of the envelope. According to best usage there should be no punctuation marks at the

ends of the lines, except to denote an abbreviation, and the name of the State should be written in full.

1. Rev. Edward E. Hale
 Roxbury
 Massachusetts

2. Mrs. Margaret Wayland
 24 Sinden Street
 Portland
 Maine

VIII.

Envelopes should be a very little wider than the paper. The paper should be folded so that it will be a very little narrower than the width of the envelope. If it be folded more than once, the upper part of the letter should be the outer fold. If paper wider than the length of the envelope is used, it should be folded in from the right side to fit the length of the envelope, before folding it to fit the breadth.

Practice in folding, using cheap brown paper or even newspapers, cut to the sizes of note and letter paper, is of advantage to pupils.

IX.

The model for the arrangement of a letter is as follows :

(Place of residence or business)

(City, County, and State)

(Month, day, and year)

(Name of person to whom the letter is written)

(Address)

(Salutation):

(Body of the letter, properly

paragraphed)

(Complimentary close)

(Name of writer)

NOTE: It will be of great advantage in teaching the proper form in letter writing to have the pupils draw this diagram until they become thoroughly familiar with the arrangement, indentions, and paragraphing.

CHAPTER XIII.

LETTER-WRITING.

Fill out, first, orally, in the class, then, in writing, out of the class, the following abstracts of letters. As great a variety of sentiments as is possible should be obtained in the oral exercise, and these abstracts may be expanded if, in the judgment of the teacher, it is best. A personal letter usually contains inquiries and the answers to inquiries, remembrances to others of the family, etc. Since the nature of these varies with the relation of the receiver of the letter to the writer, they have been omitted in the abstracts. The teacher will decide with the class to whom each letter is to be sent, what personal questions shall be answered, what inquiries shall be made, and what messages sent. She will teach the pupils that when a letter is being answered it should be looked through carefully to see that every inquiry in it is answered, and that such messages as it contains are properly noticed.

The school exercise mentioned in the third abstract is a very pleasant one. Each pupil brings into the class every day something that he has seen or heard that pleasantly interested him. It is well if this "sunshine diary" can be kept by each pupil in a notebook. To gather some new idea each day and to express it well, will wonderfully broaden the intelligence of the pupil, and develop ease and grace of expression. Such a diary should not aim above the simple expression of simple things;—what the pupil notices himself about bee or bird or flower, some word or custom or act that seems to him pleasant, is sufficient.

When these letters are written out of the class, each letter should be in full and proper form; then folded as if for an envelope. If not placed in an envelope, the address may be placed on the back of the letter, which should be left blank for this purpose. Not more than one letter should be written each week, and it is better to write them less frequently,—once a fortnight,—reviewing the form and varying the several parts. The writing of the five forms below, then, would best extend over a period of ten weeks. The practice in letter writing, however, should be continued throughout the whole period of the child's school life.

I.

We had such — walk — with — teacher! We left — school — Friday — at — o'clock. Went by — river, through pastures, saw — cows, — came to brook. It was such a pretty brook! — — grew beside it, and —. (Here describe brook.) We saw how valleys are made, and —, and —. Miss — taught us much about geography, and names of —. Then we had a little lunch. Mamma calls it a "picnic lesson."

II.

A — dog has come — house — live. We heard barking in field. Didn't see dog. It came to barn. Ate out of cat's dish. Mamma found it, — so weak could hardly stand. Fed it. Lapped hand. Followed into house. Crept under table. Father came home. Said, "Halloo! who's here?" Dog came out —, jumped over — hands, then sat up —. Father said might stay. Call it "Maidie," after Sir Walter Scott's dog.

III.

Delighted to get such interesting letter. Your account of journey to — made me wish —. Think you will be interested in new school exercise. We write each day — that has pleasantly interested us. Monday I saw —; Tuesday — I heard —; Wednesday I noticed —; Thursday — I found —; Friday I read —. We write nothing but pleasant —. — calls it a “sunshine diary.” How do — like it?

IV.

Gray, cheerless day. Your — letter, however, is so sunny —. The flower that came in it, the bit of poetry —, the picture of — —, are like the — — of the daisy; what you wrote like — heart. A bunch of — is in vase on table, and if the day's eye out of doors is —, there are twenty — — twinkling in my —. How — it is to know —. Of all flowers the three I like best are —, —, and —. I like the — because — — —, the — because — — —, and the — because — —. I send you — — in return for the — you sent me, and a thought with it. This is the thought: The best kind of a letter is one that makes us wish to answer it at once.

V.

When we speak of traveling — think — going — far from home. Did — — hear — traveling — around home? Many things to see near home. (Here may

be inserted a list of local places of interest.) An old kitchen — just as it was many years ago. Fireplace — big — great logs — settle — crane. Tin kitchen — to put before fireplace. Painted floor. Beams in ceiling. Bunches of herbs. Dresser with pewter ware. Old chairs. Windows with many panes. Braided rag mat on floor. (A quite full description of any place may be used instead of this abstract for description of an old kitchen.)

Abstracts for letters may be arranged by the teacher and put upon the board. Suggestive subjects are : *A Visit to a Circus, Christmas Delights, A May Party, Fourth of July in our Town, Our School Home, The Story of the New Picture, A Delightful Book, My Collection of Stamps, A Walk with the Postman.*

CHAPTER XIV.

NUMBER : THE SINGULAR AND PLURAL FORMS OF NOUNS.

Wild bees get honey in the early spring from the golden willows. The golden willows send forth a sweet perfume when their blossoms open. The garden rose gives us a delicious perfume, but gives no honey to the bees. The little creatures love the blossoms of the raspberry in summer. Many bees perish during the season of honey making. A strong swarm of bees loses about one hundred and fifty a day.

What kind of a sentence is each of these ? What words in these sentences are nouns ? Are they common or proper nouns ?

Does the word *bees* make you think of one bee or more than one ? *willow ? blossoms ? roses ? creatures ? swarm ?*

A noun that gives the idea of one (one bee, one willow, one rose, etc.) is of singular number.

A noun that gives the idea of more than one object is of plural number.

What nouns in the above sentences are of singular number? of plural number? In the story from "The Song of Hiawatha," name the nouns and state of what number each is.

1.	<i>Singular</i>	<i>Plural</i>
	bee	bees
	willow	willows
	rose	roses
	creature	creatures
	blossom	blossoms

How does the plural form differ from the singular in each of the nouns in the above list? In the same way form the plural of *school, teacher, boy, girl, desk, pen, pencil, crayon, board, street, car, house, field, tree, fruit, orchard, carriage, horse, river, ocean.*

Give orally sentences containing the plurals of these nouns.

The plural of most nouns is formed by adding s to the singular.

2.	<i>Singular</i>	<i>Plural</i>
	branch	branches
	circus	circuses
	fish	fishes
	box	boxes
	adz	adzes
	hero	heroes

How does the plural differ from the singular in each of the nouns of this list ? In the same way form the plural of *stitch*, *witness*, *dish*, *fox*, *watch*, *walrus*, *blush*, *volcano*, *potato*, *glass*, *sash*, *lynx*, *chintz*, *brush*, *church*, *crocus*, *bunch*, *radish*, *chorus*, *motto*, *tomato*.

The plural of nouns ending in ch, s, sh, x, z, and of many ending in o not preceded by a vowel, is formed by adding es to the singular.

The vowels are a, e, i, o, u.

3.	<i>Singular</i>	<i>Plural</i>
	lady	ladies
	body	bodies
	fairy	fairies
	fly	flies
	city	cities

Is the final *y* of the singular of these nouns preceded by a vowel ? What are the vowels ? To what letter is the final *y* changed in forming the plural ? What is then added ? Write upon the blackboard the singular of the following nouns, and form the plural of each : *colony*, *ally*, *sky*, *spy*, *factory*, *beauty*, *lily*, *butterfly*, *history*, *fancy*, *belfry*, *poppy*, *cherry*, *treaty*, *geography*, *eddy*, *canopy*, *memory*, *variety*, *treaty*.

The plural of nouns ending in y not preceded by a vowel is formed by changing the final y to i and adding es.

4. *Eleven nouns ending in f change f to v and add es.*
These are :

<i>Singular</i>	<i>Plural</i>
loaf	loaves
leaf	leaves

<i>Singular</i>	<i>Plural</i>
sheaf	(<i>Form</i>
self	
beef	<i>the</i>
thief	
wolf	<i>plurals</i>
calf	
half	<i>of</i>
shelf	
elf	<i>these.</i>)

5. *Three nouns ending in fe change f to v and add s.*
 These are *wife, knife, life*. Form the plural of each.

6. *Thirteen nouns in common use form their plurals irregularly.* These are:

<i>Singular</i>	<i>Plural</i>
man	men
woman	women
child	children
brother	brothers }
	brethren }
ox	oxen
goose	geese
foot	feet
tooth	teeth
louse	lice
mouse	mice
die	dies }
	dice }

<i>Singular</i>	<i>Plural</i>
penny	pennies }
	pence }
pea	peas }
	pease }

7. *Some nouns have the same form in the singular and plural.* Such nouns are *deer, sheep, trout, cod, mackerel, salmon.*

NOTE: *The pupils should learn thoroughly the rules given for the formation of the plural, and should apply them carefully in forming the plurals of such nouns as have occurred in the previous lessons, and as are given in the list that follows. The pupils should be drilled with great care in the spelling of both the singular and plural forms, should learn the meanings of the words, and should use them in sentences.*

Apply the rules for the formation of the plural to the following nouns :

ship	torch	folio	money
colony	torpedo	negro	foot
baby	canary	enemy	halo
shoe	canoe	rush	dairy
thief	knife	strife	antelope
deer	handkerchief	gentleman	foster-child
wharf	meanness	rebus	gentlewoman
apple	monkey	mackerel	daisy
bough	fresco	grotto	piano
solo	quarto	cargo	gypsy
hoof	prize	shelf	wife
pony	zero	echo	society

Sentences for dictation :

1. The poppies grew among the wheat and were bound up in the sheaves.
2. The children of the heroes cherish the memories of their brave deeds.
3. At the fair were dishes of beautiful tomatoes, bunches of nice radishes, and cans of cherries.
4. The feet of the mice which were eating the peas left tracks on the shelves.
5. Little kindnesses drive away great griefs.

Complete the following :

—— fairies played under —— tree. —— table —— toadstool, —— cups —— acorn-cups. Six (pl. of butterfly) drew —— queen's —— . Two (pl. of fly) in beautiful coats were her (pl. of footman). The little (pl. of fairy) sang (pl. of chorus) to greet her on her arrival, and (pl. of canopy) of oak (pl. of leaf) were placed over her throne.

CHAPTER XV.

THE NUMBER OF NOUNS, *Continued.*

8. *Some nouns that are of plural form are of singular number : as news, wages, means, tidings, gallows.*

Complete the following sentences by selecting the proper forms from those in the parentheses :

News (*has, have*) come that wages (*have or has*) been advanced in the coal districts.

The low wages (*is, are*) not sufficient to keep the workers from suffering.

The tidings of Nansen's safe return from his Arctic voyage (*was, were*) received with great gladness.

Use each of the nouns in No. 8 as the subject of a sentence.

9. *Some nouns, the names of objects consisting of more than one part, are always of plural number: as trousers, breeches, scissors, tweezers, tongs, victuals, scales, shears, measles, pincers.*

Complete these sentences by selecting the proper forms from those in the parentheses:

The tramp's trousers (*was, were*) very ragged and dirty.

The gentleman's riding breeches (*were, was*) of brown corduroy.

Use each of the nouns in No. 9 as the subject of a sentence.

10. *Some nouns belonging to foreign languages, but in use in English, retain the foreign form of the plural: as, index, indices; axis, axes; radius, radii; phenomenon, phenomena; crisis, crises; beau, beaux; tableau, tableaux.*

11. *The plural of proper nouns is formed by the addition of s or es; this termination is sometimes added to the title and sometimes to the name: the Drs. Smith, the Dr. Smiths; the Misses Blake, the Miss Blakes; the Messrs. Griffin, the Mr. Griffins; the Marys and the Marthas; the four Georges; the King Henrys, etc.*

12. *In compound nouns (a) consisting of a noun and a modifying word or phrase, the noun is made plural in form, i.e., brothers-in-law, hangers-on, goings-forth; (b) consisting of parts very closely allied, the plural sign is added at the end, i.e., hand-*

fuls, spoonfuls, pianofortes ; (c) *a few have plural forms of both parts*, i.e., men-servants, women-singers, knights-templars.

13. *Some nouns when preceded by a numeral omit the plural sign*: a ten-acre lot, a three-foot rule, forty head of cattle, three pair of shoes.

14. *The plural of figures, letters, and words and phrases, when repetition of their use is denoted, is formed by the apostrophe and s ('s)*. The *i's* and *t's* and *g's* are carelessly made. His *I's* and *my's* and *me's* are heard too often. Her repeated *alas's* and *dear me's* showed deep feeling.

Put in sentences the plurals of the following words :

Mr. Dana	Miss Ames	sister-in-law	handful
spoonful	cupful	s, r, t	8, 9, 6

CHAPTER XVI.

SELECTIONS FOR STUDY.

NOTE: Mrs. Celia Thaxter, the author of the following selections, lived on Appledore, one of the Isles of Shoals. Here she delighted especially in the wildness of the ocean, which dashed often in great fury against the rocky edges of the island ; the birds whose lives were companionship to her ; and the little crowded patch of blossoms that she planted and tended, and of which she has told in her delightful book, "An Island Garden."

I.

THE COMING OF THE SANDPIPER.

I hear the voices of the children at their play, not far away. There are no other sounds. Suddenly from the

shore comes a clear cry thrice repeated, "Sweet, sweet, sweet." And I say to my neighbor, my brother, working also in his garden plot, "The Sandpiper—do you hear him?" and the glad news goes from mouth to mouth, "The Sandpiper has come." Oh, the lovely note, again and again repeated, "Sweet, sweet, sweet," echoing softly, in the tide-brimmed coves where the quiet water seems to hush itself to listen. Never so tender a cry is uttered by any bird I know. It is the most exquisitely caressing tone heard in the dewy stillness of morning and evening. He has many and varied notes, and his cry of fear breaks my heart when any evil threatens his beloved nest; but this tender call of "Sweet, sweet, sweet," is the most enchanting sound, happy with a fullness of joy that never fails to bring a thrill to the heart that listens. It is the voice of love itself.—*From "An Island Garden."*

II.

THE SANDPIPER'S NEST.

It was such a pretty nest, and in such a pretty place, that I must tell you about it.

One lovely afternoon in May I had been wandering up and down, through rocky gorges, by little swampy bits of ground, and on the rocky headlands, looking for flowers, and I had found many.

Presently I came to the edge of a little beach, where I was startled by the sound of such terror and distress that it went to my heart at once. In a few moments a poor little sandpiper emerged from the bushes, dragging itself along

in such a way that, had you seen it, you would have believed that every bone in its body had been broken. Such a dilapidated bird! Its wings drooped, and its legs hung as if almost lifeless. It uttered continually a shrill cry of pain, and kept just out of reach of my hand, fluttering hither and thither as if sore-wounded and weary. At first I was amazed, and cried out, "Why, friend and gossip! what is the matter?" and then stood watching it in dismay. Suddenly it flashed upon me that this was only my sandpiper's way of concealing from me a nest. The object was to make me follow her by pretending that she could not fly, and so lead me away from her treasure. So I stood perfectly still, lest I should tread upon her precious habitation, and quietly observed my deceitful friend. "Dear gossip," I called to her, "pray don't give yourself so much unnecessary trouble! You might know I wouldn't hurt you or your nest for the world, you most absurd of birds!" As if she understood me, she rose up at once, strong and graceful, and flew off with a full, round, clear note, delicious to hear.

Then I cautiously looked for the nest, and found it quite close to my feet, near the stem of a stunted bayberry bush. Mrs. Sandpiper had only drawn together a few bayberry leaves, brown and glossy, a little pale green lichen, and a twig or two, and that was a pretty enough nest for her. Four eggs, about as large as robins', were within, all laid evenly with the small ends together, as is the tidy fashion of the sandpiper family. No wonder I did not see them, for they were pale green like the lichen, with brown spots the color of the leaves and twigs, and they seemed a

part of the ground, with its confusion of soft neutral tints. I could not admire them enough, but, to relieve my little friend's anxiety, I very soon came away, and as I came I marveled much that so very small a head should contain such an amount of cunning.

Subjects for conversation:

A description of the island as it is spoken of in this sketch. What expressions tell us about the island?

Describe the appearance of the sandpiper as Mrs. Thaxter first saw it. Contrast that description with its appearance after she assured it that she would do it no harm.

Do sandpipers reason? Did he reason that she was searching for his nest? Did you ever notice any animal—a dog or a cat—trying to deceive?

Describe the nest and the eggs. How did the sandpiper try to conceal its eggs? Do any other birds try to conceal their nests? How?

Make a list of ten words that are new words to you. Carefully look up the meaning of each in the dictionary. Use each in a sentence.

NOTE: *The selection may be used also for a review of such grammatical principles as have been learned.*

III.

POEM FOR MEMORY.

THE SANDPIPER.

Across the narrow beach we flit,
One little sandpiper and I ;
And fast I gather, bit by bit,
The scattered driftwood, bleached and dry :
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit—
The little sandpiper and I.

Above our heads the sullen clouds
Scud thick and swift across the sky ;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As up and down the beach we flit—
The little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry ;
He starts not at my fitful song,
Or flash of floating drapery.
He has no fear of any wrong,
He scans me with a fearless eye ;
Staunch friends are we, well tried and strong—
The little sandpiper and I.

Comrade, where wilt thou be to-night,
When the wild storm breaks furiously ?
My driftwood fire will burn so bright—
To what warm shelter canst thou fly ?
I do not fear for thee, though wroth
The tempest rushes through the sky,
For are we not God's children both—
Thou, little sandpiper, and I ?

The subject of "*The Sandpiper*" may well be completed by reading to the class another of Mrs. Thaxter's poems, "*The Wounded Curlew*."

CHAPTER XVII.

THE POSSESSIVE FORM OF NOUNS.

I.

Robert's dog is a Scotch collie named Bruce. He is the boy's playmate. He likes to carry the children's baskets, and in the winter he goes coasting with them. He runs, barking in his delight, down the hill, and hauls the little girls' sleds back to the top.

What noun tells *whose* dog Bruce is ? How is it spelled ?
What noun tells *whose* playmate he is ? How is it spelled ?
What noun tells *who* owns the baskets ? How is it spelled ?
What noun tells *who* own the sleds ? How is it spelled ?

Each of these nouns denotes the owner or possessor. How is the spelling of *Robert* changed to denote that he is the possessor of something ? How is the spelling of *boy* changed to denote possession ? *children* ? *girls* ?

When the form of a noun indicates ownership or possession, it is called the **possessive form**.

Notice how these possessive forms are made :

<i>Singular</i>		<i>Plural</i>	
man	man's	men	men's
lady	lady's	ladies	ladies'
ox	ox's	oxen	oxen's
story	story's	stories	stories'
Charles	Charles's		

What is added to each singular noun to form the possessive? What is added to each plural noun *not ending in s*? What is added to each plural noun ending in *s*?

Form in like manner the possessives of *mother, sisters, fairy, fairies, wolves, fly, Margaret, Gladys, Miss Wilkins*. Use the possessives of these nouns in the order in which they are given in the following sentences :

Washington, when a boy, obeyed his — wishes.

Richard carried his little — books.

The — kindness brought the coach to Cinderella.

The — howling could be heard throughout the long winter nights.

The — eye is wonderful.

— favorite book is "Beautiful Joe."

— vacation was spent among the White Mountains.

Ethel is reading one of — stories.

NOTE: These sentences should be made complete orally, and then given as dictation sentences to be written by the pupils.

The possessives of nouns are formed by the addition of the apostrophe and s ('s), except that plural nouns ending in s add the apostrophe only.

The possessive termination of singular nouns ending in s or z is pronounced *ez*, thus: Miss Noyes's is pronounced Miss Noyes-ez, Mr. Brooks's is pronounced Mr. Brooks-ez, etc.

When the addition of the apostrophe and s would give a succession of more than two s or z sounds, the apostrophe only is added, thus: Moses', Jesus', etc.

II.

1. "Master Skylark" is the name of John Bennett's first story.

2. Mrs. Harriet Prescott Spofford's home is on Deer Island in the Merrimack river.

3. William Brown, Esquire's, name is written in a plain hand on the fly leaf.

4. Blake the blacksmith's little lad has won a medal for bravery.

5. Kipling the story-teller's books have a large sale.

6. Messrs. Dodd, Mead & Company's store is on Fifth Avenue, New York.

7. Nicolay and Hay's "Life of Lincoln" is very complete.

The possessive sign is added to the last of a combination of names (1), of names and titles (2 and 3), of names and descriptive words, designating an individual (4 and 5), of those forming the firm name (6), and of those denoting joint ownership or authorship (7).

Change the groups of words in italics in the following sentences into possessive forms :

The life of *Sir Philip Sydney* was full of noble deeds.

This house is owned by *Rev. Arthur Goodwin, D.D.*

The new store of *Wilson & Low* will be opened to-morrow.

This was the island garden of *Mrs. Thaxter, the poet.*

That is the office of *the Governor of Massachusetts.*

Cedric is the brother of *Gustava, the little lame girl.*

III.

While it is correct to use the possessive form of nouns that are not the names of beings that have life, it is in better usage to use the possessive phrase of —. Thus, it is in better usage to say “*The strength of England lies largely in her navy,*” than “*England’s strength lies largely in her navy*”; “*the color of gold,*” than “*gold’s color*”; “*the public buildings of Washington,*” than “*Washington’s public buildings.*”

Change to better usage :

Boston’s old streets are very crooked.

San Francisco Bay’s entrance is called “The Golden Gate.”

The emerald’s color is green, the ruby’s color is red, and the topaz’s color is yellow.

The moon’s distance from the earth is a little less than 240,000 miles.

The journey’s end; the arrow’s flight; the star’s brilliancy; the earth’s yearly journey; the picture’s beauty.

The expressions *anybody else*, *somebody else*, *nobody else*, etc., are regarded as having the value of one word, and their possessive form is made by adding 's to the word *else*, thus : *anybody else's*, *nobody else's*, etc.

Sentences for dictation :

1. Flowers are more beautiful than birds on ladies' hats.
2. The humming-bird's beauty has won him the name of a *jewel with wings*.
3. Master Skylark's real name was Nick Attwood.
4. His mother's smile was more to him than the Queen of England's favor.
5. Mrs. James's roses grow larger than Mr. Adams's.

CHAPTER XVIII.

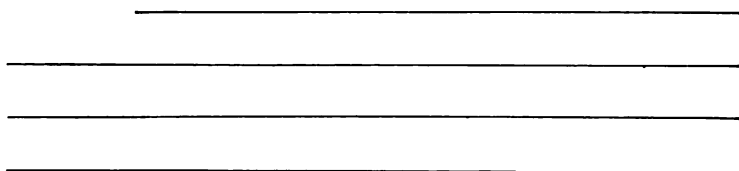
THE PARAGRAPH.

1. The male bird usually selects the place for a nest.
2. He assists the female in hatching the eggs.
3. He feeds the little ones, and teaches them to fly and to hunt for food.
4. His plumage is usually much brighter than that of the female.
5. The female's colors are less bright, so that she will not be easily seen when on the nest.

When our thoughts are closely connected with one subject we do not separate them as in the above sentences, but we unite them closely in a *paragraph*, as follows :

The male bird usually selects the place for a nest. He assists the female in hatching the eggs. He feeds the little ones, and teaches them to fly and to hunt for food. His plumage is brighter than that of the female. Her colors are less bright so that she may not be so easily seen when on the nest.

A paragraph always begins on a new line, and has an *indentation* at its beginning ; that is, a blank space at the beginning of its first line. The diagram of a paragraph, which should be carefully drawn by the pupils, is as follows :



Write the sentences at the beginning of Chapter I. as a paragraph.

Arrange paragraphs from the sentences in Divisions II., III., and V., in Chapter I.

Fill out the following sentences and write them in paragraphs :

I.

An egg ——— wonderful thing.

——— has ——— shape ——— gives its greatest strength.

Its color, whether ———, ———, or ———, is always beautiful.

Its shell has a lining, tough but ——— as silk.

And within is what may be a life clothed with beauty and overflowing with song.

II.

A beautiful humming-bird —.

Its wings —.

It found its food — trumpet flowers.

Then it flew to the gay —.

It alighted for a moment on a string that was stretched about the flowers, and looked at me with a great deal of curiosity. I wonder what it thought of me.

III.

The snow came — wool.

It filled the — full.

It covered —, it hid —.

It lay — grass like — light.

And made the old earth look clean and —.

CHAPTER XIX.

THE GENDER OF NOUNS.

1. In olden times the men sat on one side of the meeting house, and the women on the other.

2. The children were taught to do useful work—the girls to spin and weave, the boys to do the work of the farm or of some trade.

3. Did you ever see the warming pans, the foot stoves, or the spinning wheels that were used in those days?

4. The birds were very busy this morning—the mother-bird in watching her brood, the father-bird in getting them food.

5. The Prince and Princess of Wales, with the Duke and Duchess of York, were present at the celebration.

All living beings are either male or female. *When a noun is the name of a male being, the noun is of masculine gender; if a female being, it is of feminine gender.*

A noun that is the name of a living being, but by its form does not show whether male or female, is of common gender.

A noun that is the name of something that has no sex—is neither male nor female—is of neuter gender. The word neuter means neither.

In the above sentences what nouns of masculine gender do you find? of feminine gender? of common gender? of neuter gender? Of what gender is *birds*? *father-bird*? *mother-bird*? What shows the gender of the last two words? What is the gender of *Prince*? What is the feminine form that corresponds to it? What is the gender of *Duchess*? What is the masculine form that corresponds to it?

The following are some nouns in common use, in which the masculine and feminine forms correspond:

	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
father	mother	king	queen
brother	sister	emperor	empress
son	daughter	prince	princess
uncle	aunt	duke	duchess
baron	baroness	marquis	marchioness
lord	lady	earl	countess

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
groom	bride	lord	lady
host	hostess	beau	belle
horse	mare	manservant	maidservant
ram	ewe	he-goat	she-goat
lion	lioness		
tiger	tigress	Jew	Jewess
drake	duck	Francis	Frances
gander	goose	Louis	Louisa

Of what gender is each of the following nouns ?

housewife	maiden	lover	cousin
maid	youth	blacksmith	hare
squirrel	priest	nun	women
poet	Frenchman	Italian	crow
cattle	elephant	chicken	pullet
Josephine	Paul	gypsy	teacher
family	child	author	master
mistress	poet	bachelor	pupil

CHAPTER XX.

REVIEW.

Write the complete heading, giving name of school, place, and date. What is the abbreviation of the month ? of the day ? How many days has this month ? Write the season of the year. What pleasant things in this season ?

If *you* were to teach some one how to write a letter, what directions would you give him ? (The teacher can aid the

5. The Prince and Princess of Wales, with the Duke and Duchess of York, were present at the celebration.

All living beings are either male or female. *When a noun is the name of a male being, the noun is of **masculine gender**; of a female being, it is of **feminine gender**.*

*A noun that is the name of a living being, but by its form does not show whether male or female, is of **common gender**.*

*A noun that is the name of something that has no sex—is neither male nor female—is of **neuter gender**. The word *neuter* means *neither*.*

In the above sentences what nouns of masculine gender do you find? of feminine gender? of common gender? of neuter gender? Of what gender is *birds*? *father-bird*? *mother-bird*? What shows the gender of the last two words? What is the gender of *Prince*? What is the feminine form that corresponds to it? What is the gender of *Duchess*? What is the masculine form that corresponds to it?

The following are some nouns in common use, in which the masculine and feminine forms correspond :

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
father	mother	king	queen
brother	sister	emperor	empress
son	daughter	prince	princess
uncle	aunt	duke	duchess
niece	nephew	marquis	marchioness
husband	wife	earl	countess

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
groom	bride	lord	lady
host	hostess	beau	belle
horse	mare	manservant	maidservant
ram	ewe	he-goat	she-goat
lion	lioness		
tiger	tigress	Jew	Jewess
drake	duck	Francis	Frances
gander	goose	Louis	Louisa

Of what gender is each of the following nouns ?

housewife	maiden	lover	cousin
maid	youth	blacksmith	hare
squirrel	priest	nun	women
poet	Frenchman	Italian	crow
cattle	elephant	chicken	pullet
Josephine	Paul	gypsy	teacher
family	child	author	master
mistress	poet	bachelor	pupil

CHAPTER XX.

REVIEW.

Write the complete heading, giving name of school, place, and date. What is the abbreviation of the month ? of the day ? How many days has this month ? Write the season of the year. What pleasant things in this season ?

If *you* were to teach some one how to write a letter, what directions would you give him ? (The teacher can aid the

pupils to arrange in order the suggestions that they offer. Training in *orderly thinking*—sequence—is invaluable.) Write in proper form and order on the board the several parts of a letter, written in this school, to-day, addressed to the chairman of the committee for this school, and signed by the writer. What can you tell him of interest for the body of the letter? Write on the board the proper address for the envelope. Show where the stamp should be placed. Draw on the board a model for the arrangement of a letter. (The lines should be drawn straight with a blackboard ruler.) What is the “sunshine diary”?

Give each one noun and tell how to form its plural. Write the singular and plural forms on the board. In how many different ways is the plural of nouns formed? Give examples of each. Why are *scissors*, *tongs*, *scales*, always plural?

Tell the story of the sandpiper’s nest.

Write a noun on the board and show how its possessive form is made. Show how the possessive form of the singular and of the plural is made from each of these nouns: *lily*, *wolf*, *Mr. Harris*, *guardsman*, *valley*, *book-buyer*, *mouse*, *fish*, *lily of the valley*, *manservant*.

Of what gender is each of the above nouns? Give the corresponding forms, masculine or feminine, of any of the nouns in the list in the preceding lesson.

CHAPTER XXI.

THE ADJECTIVE.

I.

Under a spreading chestnut tree
The village smithy stands ;
The smith, a mighty man is he,
With large and sinewy hands,
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan ;
His brow is wet with honest sweat ;
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

—From "The Village Blacksmith," by
HENRY WADSWORTH LONGFELLOW.

Name the nouns in the above stanzas. What words *describe* the first noun? What does *smithy* mean? What word *describes* it? What word is used to describe *man* in the third line? What kind of hands did he have? What word describes *arms* in the fifth line? What does *brawny* mean? What descriptive words in the sixth line? *What* are strong? What, then, does *strong* describe? What does *iron* describe? Write on the board in a vertical column the nouns in the first stanza, and place before each the word or words that are used to describe it. Do the same with the nouns in the second stanza.

Give a sentence using *large* to describe house ; using *small* to describe house ; using *black* to describe something that we burn ; something that we use in school ; using *white* to describe something that we may see in winter ; something that we use in school ; using each of the following words to describe something : *happy, sweet, good, beautiful, light, interesting, cross, blue, patient, ripe, round, bright, glad*. What word denotes a quality the opposite of *happy* ? *sweet* ? *good* ? *beautiful* ? Put into sentences the words that denote these opposite qualities.

Words that describe are adjectives.

II.

1. The twenty-third psalm is called the Shepherd Psalm.

2. In yonder meadows the sheep are grazing.

3. These daisies were picked near the birthplace of John G. Whittier.

4. That face looks very mischievous, thought Pandora.

5. Those mountains are the Alps.

What word *points out* the psalm ? the meadows ? the daisies ? the face ? the mountains ?

Words that designate (point out) a particular object are adjectives.

III.

1. There were four pale eggs in the sandpiper's nest.

2. Some flowers have beauty but no fragrance.

3. "Then the little Hiawatha

Learned of every bird its language."

4. Each star in the sky is a fiery sun.
5. All living creatures should be treated kindly.

How many eggs were in the nest? *How many* flowers are spoken of? Of *how many* birds did Hiawatha learn the language? *How many* stars in the sky are fiery suns? *How many* animals should be treated kindly?

Words that limit (tell how many) are adjectives.

A word that is used to describe, to designate, or to limit a particular noun is an adjective.

Name the adjectives in the following selections, and state whether they describe, designate, or limit, the noun which each modifies :

1. Is there a nicer place in which to play than an old apple orchard? In the lightly swinging branches you find prancing horses, and on many a mad ride they carry you. The larger ones are steep paths leading up mountain sides. —Ah! it is good to get into the cool of the dear friendly trees. And just now, more than ever, they seem friendly to you, boys and girls; for they are heavy with apples—beautiful red and golden apples, that tempt you to clamber up into the green sea of leaves above.

—From “Plants and their Children,” by MRS. DANA.

2. This flower is the most sociable of all flowers. It is the starry innocent, the Houstonia. It is fond of dwelling with many friends about it. And so you will find a whole family of them living so close together that the ground is white with their delicate beauty. In the space of a few inches there are a thousand blossoms, and each of these lit-

the flowers is as perfect as if the warm sun and the soft rain and the gentle breezes nourished it alone.

3. Near yonder copse the village preacher's modest mansion rose.

4. These little flowers of the air are humming-birds.

5. Twelve articles are a dozen; twenty articles are a score; a hundred years are a century.

IV.

The words *the*, *a*, *an*, are classified properly as adjectives, but are called **articles**.

The is used to give definiteness (to denote a particular object) to the noun which it modifies, and it is called *the definite article*.

1. The girl had learned the names of all the common wild flowers.

2. The boys carried the Christmas tree to the church.

Sometimes it is used to show that the *genus*, or class of objects, is meant.

The song of the robin is a cheerful sound; meaning not one robin, but robins as a *genus*.

The vice of the swearer is a repulsive one; meaning not one man who swears, but the class of men who swear.

Frequently *the* is used before titles:

The Duke of York; the Rev. Lyman Abbott.

A and *an* are *indefinite articles*, and are used with singular nouns only. *An* is used before words beginning with any vowel sound except *ū*, and *a* before all consonant sounds, and the sound of *ū*. Words beginning with *h* and accented on the second syllable are preceded by *an* instead of *a*.

Place the proper form, *a* or *an*, before the following nouns :

Apple, echo, idea, ocean, undercurrent, union, European, utter failure, house, historical novel, history, field, good idea, strong undercurrent, orang-outang, humble romance, wharf, hotel, youth.

V.

An adjective derived from a proper noun begins with a capital letter :

The American spirit ; the English pride ; the Spanish soldiers ; the Mosaic law ; the Jewish religion ; Websterian oratory ; Roman art.

VI.

Use adjectives to describe *the sky, the grass, a geranium leaf, a winter day, a summer day* ; to point out *some book in the room, some boy in the class, something that is near you, something that is away from you* ; to limit *trees, rivers, hills, seasons, men*.

CHAPTER XXII.

THE CAREFUL USE OF ADJECTIVES.

(A Chapter for Conversation with the Class.)

I.

While we are learning about adjectives, we should also try to learn to use them correctly. Some people who are careless in their use of language use certain adjectives to describe almost everything. They have an *elegant* time, the cake is *elegant*, flowers are *elegant*, the song of the bird is *elegant* ;

almost everything that pleases them is *elegant*. But if an excursion has given us pleasure or delight it is better to speak of it as a *pleasant* or *delightful* time; if the cake pleases our taste we may say that it is *delicious*; flowers are *beautiful*; the song of the bird may be *sweet* or *musical*.

Lovely is another overworked adjective. Whatever draws our love or admiration is *lovely*,—a mother's smile, an act of kindness, a face that shows beauty of soul. But a dress is not *lovely* but *beautiful*, candy is not lovely, a house is not lovely but *handsome*, a tree is not lovely but *beautiful* or *graceful*.

A *beautiful* face is one that is pleasing to the eye, and that shows nobility of character; a *handsome* face is one the features of which are good and well proportioned; a *pretty* face is one that has softness and delicacy, like that of a child. *Beauty* means much more to us than mere *prettiness*.

Mountains are *grand* because they are of striking magnitude; sunsets are often *gorgeous* because they are brilliant in color; an accident or a thunderstorm may be *awful*, because it causes the feeling of awe. Can we correctly say that a hat is *awfully* pretty? that a person is *dreadfully* proud?

We should avoid extravagant expressions, such as *perfectly lovely*, *perfectly awful*, etc.

We should avoid the use of slang. We should be as careful to have our speech clean as to have our faces or clothes clean, and slang in our speech is like mud on our faces or garments.

II.

Discuss the differences in meaning and the correct use of the following groups of adjectives:

Latest; *Last*. The boy who came *latest* stands *last* in the line.

Many; Much. *Many* boys spend too *much* money for trifles.

Bound; Determined. If I am not *bound* to help him, I am *determined* to help him. (*Bound* means *under necessity*, *determined* means *resolved*.)

Mutual; Common. The love of the mother and daughter is *mutual*. (Each gives love *to*, and receives it *from*, the other.)

The little pony is the *common* property of the two brothers. (It belongs to both of them.)

Odd; Funny. The shape of this book is *odd* (unusual), and the pictures in it are *funny* (causing mirth).

Mad; Angry. The boy is not *mad* (insane); he is only *angry*.

Prominent; Eminent. He is a *prominent* (attracting notice) citizen, but not an *eminent* (highly distinguished, in a good sense) one.

Continual; Continuous. The dropping of the water is *continual* (an act constantly repeated); the roaring of the torrent is *continuous* (uninterrupted).

Liable; Likely. If you do wrong you are *liable* to (subject to, exposed to) punishment.

It is *likely* (probable) that to-morrow will be a holiday.

Healthful; Healthy; Wholesome. *Healthful* (producing health) exercise and *wholesome* (promoting health) food make *healthy* (in good health) bodies.

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Healthful ; Healthy ; Wholesome. *Healthful* (producing health) exercise and *wholesome* (promoting health) food make *healthy* (in good health) bodies.

III.

Select proper adjectives for the blanks in the following sentences :

1. The journey was a — one; the people were —, the refreshments —, the scenery —, and the weather —.

2. It was such a — babe, and the love of the mother made her face —. The father's face was —, but showed no marked character.

3. The procession was —, the fireworks —, but the noise of the cannon was —.

4. The boy was — not to be the — in his class.

5. The — taunts made the man —.

6. The dress of the clown was very —; his performance very —.

7. Eat — food; take — exercise; and so grow into a — man.

8. He is our — friend.

9. To be — in a community is honorable; to be — is not always so.

Give original sentences using correctly the adjectives in No. II.

CHAPTER XXIII.

THE VERB.

I.

1. Barn swallows build their nests of mud.

2. The tailor bird sews leaves together for his nest.

3. Night hawks lay their eggs on the bare ground.

4. The blue jay robs the nests of other birds.
5. The chimney swifts glue their nests to the inside of chimneys.

What kind of a sentence is each of these? What is the subject of the first sentence? the predicate? What one word in the first sentence tells the *action* of the barn swallows? What word in the second sentence tells the *action* of the tailor bird? What word expresses *action* in the third sentence? in the fourth? in the fifth? Write these *action-words* on the board. Write before each the subject—the word that shows what acts.

A word that expresses action exerted by the subject of a sentence is a verb.

What is the verb in the first sentence? the second? the third? the fourth? the fifth?

Find the verbs in the selection on p. 15, from "Wild Geese," by Celia Thaxter.

II.

1. This branch was broken from the cherry tree.
2. An oriole's nest has been hung from it.
3. The eggs have been hatched.
4. The nest has been left by the birds.
5. It has been torn by the wind.

What is the subject of each sentence? the predicate?

What two words in the first sentence tell the *action received* by the branch? What three words in the second sentence tell what *action* has been *received* by the nest? What words denote *action received* in the third sentence? in the fourth? in the fifth?

A word or group of words that tells the action received by the subject of a sentence is a verb.

Write a list of the verbs in the preceding sentences. Write before each verb its subject.

Find the verbs in these sentences :

1. Washington has been praised for his truthfulness.
2. The bees are invited by the flowers to visit them.
3. The sandpiper has been lamed by a stone.
4. The stone was thrown by a careless boy.
5. The wing of the little bird has been broken.

Write a list of the verbs in these sentences, with the subject of each before it.

III.

1. The sunshine lies on the brown barn floor.
2. The baby is sleeping in the hammock.
3. The door of the little cottage stands open.
4. A picture of Lincoln hangs on the wall.
5. An old gray cat sits on the doorstep.

What is the subject of each sentence ? the predicate ?

What words express *the state* of the subject in the first sentence ? in the second sentence ? in the third ? the fourth ? the fifth ?

A word or group of words that expresses the state or condition of the subject of a sentence is a verb.

Write a list of the verbs in the above sentences. Write before each verb its subject.

Find the verbs in these sentences :

6. All kinds of trees have flowers.
7. A little plant sleeps within each seed.
8. The leaves lie thick beneath the naked trees.
9. The brown stalks of weeds stand along the country roads.
10. The autumn mist rests upon the meadows.

Write a list of the verbs in these sentences, with the subject of each before it.

IV.

1. The eagle is our national bird.
2. The groves were full of singing birds.
3. The name of the king of the lions was Tawny Mane.
4. The monkeys seem very playful.
5. The flowers are very lovely,—roses and lilies and orange blossoms.

What words in the first sentence describe the eagle ? in the second sentence describe the groves ? in the third sentence tell the name of the king of the lions ? in the fourth sentence describe the monkeys ? in the fifth sentence describe the flowers ?

What word in the first sentence *connects* the subject with the words describing it ? in the second sentence *connects* the subject with the words completing the statement about it ? in the third sentence ? the fourth sentence ? the fifth ?

A word connecting the subject of a sentence with a word or group of words completing the statement about it is a verb.

Such a verb is called a *copula* or bond.

A verb is a word expressing action given or received by its subject, expressing the state or condition of its subject, or connecting its subject with a word or group of words completing the statement about it.

CHAPTER XXIV.

THE CORRECT USAGE OF CERTAIN VERBS.

Only such definitions have been given to the following verbs as shall show the distinctions in their use which the best usage observes. Drill in this correct usage should be begun early, and continued until the habit of using them correctly is fixed. Hence this lesson should be one for repetition, review, and the arrangement of new illustrative exercises by the teacher.

I.

Teach, taught, teaching. To give instruction.

Learn, learned, learning. To obtain knowledge.

1. The best of instructors may *teach* us, but we ourselves must *learn* our lessons.

2. Experience has *taught* me; I have *learned* to be patient.

Sit, sat, sitting. To take a certain position.

Set, setting. To place or put; to sink or settle down.

3. We sat on the outside of the coach; it was pleasanter than sitting inside.

4. The hen sits on a dozen eggs. She is the only sitting hen in the flock.

5. We set the hen on a dozen of eggs, but she refused to sit.

6. Some one has set a hot dish on this table.

7. The boat sets low in the water. The sun was setting.

Lie, lay, lain, lying. To rest in a certain position.

Lay, laid, laying. To put or place.

8. The ship lies at anchor where it lay yesterday, and where it has lain for a week.

9. The children laid the wreath on their father's grave.

Wish, wished, wishing. To desire.

Want, wanted, wanting. To feel the need of, and therefore to desire.

10. The children wished to see the beautiful pictures.

11. The path was rough, and the children wanted their stout shoes.

Get, got, getting. To obtain.

Have, had, having. To possess.

12. He has got riches by being prudent and careful.

13. He has beautiful silks in his store.

Guess, guessed, guessing. To form a judgment without certain knowledge.

Think, thought, thinking. To judge.

Reckon, reckoned, reckoning. To count or compute.

14. The boy has guessed the riddle.

15. The boy thinks that this is the answer.

16. The boy has reckoned the cost of the flour.

Stop, stopped, stopping. To bring to a halt.

Stay, stayed, staying. To remain.

17. A coach stopped before the door of the house where we were staying.

18. The peddler stops at many doors, but he does not stay long at any of them.

May, might. Expresses possibility or permission.

Can, could. Expresses power or ability.

19. The travelers may see the Passion Play.

20. May we not drive in the park ?

21. Can you see the Isles of Shoals from Portsmouth ?

22. Might he not have misunderstood you ? Could he not have misunderstood you ?

Give the reason for the choice of verbs in each of the above sentences. Put each verb in an original sentence.

II.

Supply with the proper verbs the blanks in the following sentences :

1. — us how to use these words correctly, for we —.

2. The men — on the deck of a boat which — low in the water.

3. The little child had — quiet all day.

4. They — the child on a bed of soft moss.

5. I do not need these clothes, but I — them.

6. I need these garments, and therefore I — them.

7. Did you — any fish ? — you any bait ?

8. Can you — what is in this box ?

9. Do you — that it is raining ?
10. I — that you are from the West.
11. Did you — at the hotel or merely — there ?
12. I think that I — do the work of the higher class.
— I try ?

CHAPTER XXV.

THE ADVERB.

I.

1. "By yonder sandy cove, where, every day,
The tide flows in and out,
A lonely bird in sober brown and gray
Limps patiently about."

How does the tide flow ? *How* does the bird limp ?

2. A very little act of kindness may produce a great deal of happiness.

How little an act of kindness ?

3. The Concord river flows very slowly.

How does the Concord river flow ? *How* slowly ?

Words that answer the question how are adverbs. They modify only verbs, adjectives, and other adverbs.

Such adverbs are *adverbs of manner*.

Find the adverbs (words that answer the question *how*) in the following sentences :

4. Robert of Lincoln is gayly dressed.
5. He is merrily swinging on briar and weed.

6. "Silently, slowly, stately and free,
Cities of coral under the sea
Little by little are builded."

7. The exceedingly low rate of wages causes much suffering.

8. The wretchedness in the poorer parts of London is very largely caused by intemperance.

What does each of these adverbs modify? Write a list of the adverbs in these sentences and place after each the word which it modifies.

II.

1. Let us do what we can to-day.
2. The Indians formerly lived in New England.
3. "I once had a sweet little doll, dears."

When shall we do what we can? *When* did the Indians live in New England? *When* did I have a sweet little doll?

Words that answer the question when are adverbs. Such adverbs modify only verbs.

Such adverbs are *adverbs of time*.

Find the adverbs in the following sentences:

4. I will tell you to-morrow about the jewel weed.
5. Sometimes the brooksides are yellow with its quaint blossoms.
6. Once I thought it only a common weed, but lately I have learned to admire it.

III.

1. Here is the Old Manse.
2. There is Concord Bridge.

-
3. Yonder is the statue of the Minute Man.

Where is the Old Manse? *Where* is Concord Bridge?
Where is the statue of the Minute Man?

Words that answer the question where are adverbs. Such adverbs modify only verbs.

Such adverbs are *adverbs of place*.

Find the adverbs in these sentences :

1. Here is the home of Washington.
2. Here is the home of Washington; yonder is his tomb, and below the Potomac river flows.
3. Afar off lies the wreck of the Hesperus.

IV.

*An **adverb** is a word that modifies the meaning of a verb, adjective, or other adverb.*

Words that answer the question *how*, *when*, or *where*, are adverbs.

Find the adverbs in these sentences :

1. Suddenly a peal of thunder fell upon his ears.
2. The rain fell more and more rapidly.
3. The tiny brook, which ran laughing near our home, was quickly swollen to a raging torrent.
4. Here and there and everywhere, little streams of water sprang into being, running this way and that, as if seeking but not knowing the way to the larger stream.
5. The tall and very slender birches bent nearly to the ground before the strong wind.

V.

Supply suitable adverbs for the blanks in the following sentences :

A Quiet Scene. The clouds moved —, the wind blew —, the river flowed —, a boat at anchor rocked —.

By supplying different adverbs make the above a *wild scene*.

Supply adverbs of *time* in the following :

The crocus blooms — than the violet.

The blue-bird comes — than the robin.

— there have not been so many robins in my orchard as —.

— we were in New York, — we are in Philadelphia, — we shall be in Washington.

Supply adverbs of *place* in the following sentences :

— is — the first blood of the Revolutionary War was spilled.

— is the tomb of Washington.

Supply as many suitable adverbs as possible for each of the following blanks :

The brook flows —; the bird flies —; the lamp burns —; the drum beats —; the time passes —; the price is — cheap; the child is — clothed.

Write a paragraph, uniting in it the sentences under IV.

CHAPTER XXVI.

THE PERSONAL PRONOUN.

Frank brought some beautiful wild roses to his mother. "They grew," he said, "near the sea, and I picked them for you while the dew was on them."

Whom does *his* represent? What noun could you use in place of *his*? What noun could you use in place of *they*? What noun does *they* represent? What noun could you use in place of *he*? What noun does *he* represent? *Who* picked the roses? What noun could be used in place of *I*? For *whom* did Frank pick them? To *whom* is he speaking? What noun could be used in place of *you*? What noun does *them* represent?

Make a list of the words in the above selection that stand for, or represent, nouns. These words are pronouns. (The word *pronoun* means *in place of a noun*.)

A pronoun is a word that represents a noun.

In what Frank said he uses *I* in place of his own name, *you* in place of the person to whom he is speaking, and *they* and *them* in place of the objects of which he is speaking.

I, my, mine, me, represent the person speaking. If Mary is speaking, they mean Mary; if Harry is speaking, they mean Harry; if the teacher is speaking, they mean the teacher. *We, our, ours, us,* mean a number (two or more) of persons of whom the speaker is one. *You, your, yours, thou, thy, thine, thee,* represent the person spoken to. *He, his, him, her, hers, it, its, they, their, theirs, them,* represent the person or

thing spoken of. All of the pronouns in italics in this paragraph are called *personal pronouns*.

A personal pronoun is one that represents the person speaking, the person addressed, or the person or thing spoken of.

A personal pronoun representing the speaker is of the *first person*; one representing the person addressed is of the *second person*; one representing the person or thing spoken of is of the *third person*.

From the following conversation make a list of the pronouns of the first person ; then a list of those of the second person ; then a list of those of the third person.

"Pray, who are you, beautiful creature?" inquired Pandora.

"I am to be called Hope!" answered the sunshiny figure.

"Your wings are colored like the rainbow!" exclaimed Pandora.

"Yes, they are like the rainbow," said Hope, "because I am partly made of tears as well as of smiles."

"And will you stay with us," asked Epimetheus, "forever and ever?"

"As long as you need me," said Hope, "I promise never to desert you. Again and again you shall see the glimmer of my wings on the ceiling of your cottage."

—From "The Paradise of Children," by HAWTHORNE.

What personal pronoun occurs in Pandora's first speech ? Does it represent the speaker or the person spoken to ? Whom does it represent ? What pronoun occurs in the answer of the sunshiny figure ? Of what person is it ? *Whose* wings does

Pandora say are colored like the rainbow? Whom does *your* represent? What form of *Hope* does it represent? What form of the pronoun, then, is *your*?

[The teacher, by similar questions, should make plain the use of the other personal pronouns in the selection.]

CHAPTER XXVII.

THE PERSONAL PRONOUN, Continued.

I.

1. My father and I are studying history together.
2. You and I will go into the woods to cut a Christmas tree.
3. You and Edward and I are invited to visit Mount Vernon.

Notice the order of the subjects in the above sentences. The speaker mentions himself last, the person addressed first, when other persons are associated.

Arrange the pronouns in the parentheses in proper order in the following sentences :

4. (I and you) will prepare the breakfast, and then (you and Mary) may wash the dishes while (I and Charles) catch some trout for dinner.
5. (I and the guide) selected this place for our camp, but (Mr. Murray and you) prefer a place nearer the lake.
6. (Mr. Murray, I, you, and the guide) are to go in two canoes, (Mr. Murray and you) in the first one, (I and the guide) in the second one.

II.

1. I offer myself as a soldier in this cause.
2. I myself will plead with him not to be unjust.
3. You wrong yourself by keeping company with the vicious.
4. You yourself have done him many kindnesses.
5. He that wrongs his friend wrongs himself more.
6. He himself saw tears in the queen's eyes.

Myself, yourself, thyself, himself, herself, itself, ourselves, yourselves, themselves, are compound personal pronouns, used as *reflexive* when the subject receives his own action, as in sentences 1, 3, and 5; and as *emphatic* when used to make the pronoun more prominent, as in sentences 2, 4, and 6.

III.

The pronouns *thou, thy, thine, thee*, and *ye*, are used only in sacred writings, in addressing the Deity, in poetry, and among the Society of Friends.

1. O Lord, open thou my lips, and my mouth shall shew forth thy praise.—Ps. LI. v. 15.
2. But seek ye first the kingdom of God.—St. Matthew, VI. v. 15.
3. “Good-bye, sweet day, good-bye!
I have so loved thee, but I cannot hold thee.
Departing like a dream, the shadows fold thee.
Slowly thy perfect beauty fades away:
Good-bye, sweet day!”

IV.

1. He was a boy who loved manly games, but he did not neglect his studies.

2. She studied her lessons with her brother.

3. Some thoughtless boy has hit the bird with a stone. Its leg has been broken.

4. The kite would have flown high, but its tail became entangled in the branches of a tree.

The pronoun *he* in its three forms (he, his, him) always represents a male being, and is therefore of masculine gender ; the pronoun *she* in its three forms (she, her, hers) always represents a female being, and is therefore of feminine gender ; the pronoun *it* in its two forms (it, its) represents the lower forms of life (animals, birds, fishes, insects) when the idea of sex is not important, and all nouns that have no sex ; *it* is of neuter gender. All other pronouns have the gender of the noun which they represent.

V.

1. The ship, how beautiful she is !

2. The ocean, how

“ His beard of snow

Heaves with the heaving of his breast.”

3. The North Wind breathes his chilling breath on all the tender flowers.

4. The city has called her children home to celebrate her birthday.

Is a ship masculine or feminine ? the ocean ? the North Wind ? a city ?

Sometimes we speak of things that have not life as if they were persons. We call this *personifying* them. If we think of the thing personified as having the qualities of a woman—gentleness, beauty, grace—we make it feminine. If we think of it as having the qualities of a man—strength, power, sternness—we make it masculine.

Why do we make *ship* feminine? *ocean* masculine? the *North Wind* masculine? the *city* feminine?

If you were to personify each of the following nouns, would you make it masculine or feminine, and why?

a mountain	the South Wind	music	the violet
the oak tree	the birch tree	a river	a steamer
the sun	the moon	a star	the earth

a house when the family return for Thanksgiving,
 a strong wind that breaks down the trees,
 a gentle wind that cools and refreshes us.

CHAPTER XXVIII.

SENTENCES FOR THE STUDY OF PERSONAL PRONOUNS.

In addition to the study of the pronouns in these sentences, as of first, second, or third person; singular or plural number; masculine, feminine, or neuter gender; reflexive or emphatic, etc., the sentences marked with a star should be used for dictation and for oral repetition, to emphasize the habit of using correct forms.

1. I am in the wrong.
- *2. It is I who am in the wrong. It was I who broke the bottle.

-
- *3. It was he who sang so sweetly.
- *4. Either you or he will be appointed to West Point.
- *5. The choice lies between you and him.
6. You wrong yourselves when you seek to wrong another.
7. They who tell lies spread nets for their own feet.
8. "Come to me, O ye children,
For I hear you at your play."
9. "In your hearts are the birds and the sunshine,
In your thoughts the brooklets flow ;
But in mine is the wind of Autumn
And the first fall of snow."
10. "Let all the ends thou aimest at be thy country's,
thy God's, and Truth's.
11. The sun came forth from his curtain of clouds.
12. The moon has thrown her silyer beams upon the sparkling river.
- *13. If you and we win this victory, then the reward will be yours and ours, and the praise will be for you and us.

CHAPTER XXIX.

THE PREPOSITION.

I.

1. "The pine trees on the hilltops are clothed with fadeless green ;
The brooklet in the valley sings on, although unseen ;

The deep blue sky above us smiles to the earth below—

The earth all white and sparkling with the glory of the snow ! ”

What part of speech is *trees* ? *are clothed* ? *fadeless* ? *brooklet* ? *sings* ? *blue* ? *smiles* ? *earth* ? *white* ? *sparkling* ?

There is in the above stanza another class of words, the *relation* class, called *prepositions*. *On* shows the relation in position of the trees to the hilltops ; *in* shows the relation in position of the brooklet to the valley ; *above* shows the relation in position of the sky to us ; *with* shows the relation in material of are clothed to green ; *to* shows the relation in direction of smiles and earth ; *with* shows the relation in material of white and sparkling and glory ; *of* shows possessive relation of snow to glory. These relation words, *on*, *with*, *in*, *above*, *to*, *with*, and *of*, are prepositions. It will be noticed in the above examples that each preposition is followed by a noun. A preposition may, however, be followed by a pronoun, as in the following sentences :

2. I saw the hilltops and the pine trees *on them*.
3. There is a green that lives through the cold of winter. The pines are clothed *with it*.
4. I love the valley and the brook that sings *in it*.

A preposition is a word that shows the relation between a noun or pronoun following it and some other word in the sentence.

A preposition is said to *govern* the noun or pronoun that follows it.

II.

5. Dear little face, that lies *in calm content*
 Within the gracious hollow that God made
 In every human shoulder, where He meant
 Some tired head *for comfort* should be laid !

6. Dream thy sweet dreams *upon my quiet heart*.
 I watch thy slumber ; naught shall do thee ill.

—From "Slumber Song," by MRS. THAXTER.

What hollow is meant ? Lay your hand upon it. What little head is laid there ? Why is this called a *slumber song* ?

What word does the group of words *in calm content* modify. Place this group of words after the word that you think it modifies. What word does the group of words *within the gracious hollow* modify ? Place it after that word. Does *for comfort* modify *head* or *laid* ? Place it after each to see which gives the better meaning. Does *upon my quiet heart* modify *dream* or *dreams* ? Place it after each to see which gives the better thought.

What is the noun in the first group of italicized words in the above paragraph ? What is the preposition ? What is the word that the group modifies ? The preposition, then, shows the relation between what two words ? Answer the same questions about the other groups of words.

In the following selection find the prepositions and tell between what words each shows relation. (Determine first the *prepositional group* of words, then the word that this prepositional group modifies ; the relation is between the noun or pronoun in the prepositional group and the word which this group modifies.)

A poor boy who lived in the city of Lyons, in France, obtained the opportunity of attending without expense a school made up mainly of boys from rich families. He went wearing a blouse such as is often worn by the poorer classes in France. When he entered the schoolroom his first glance showed him that his was the only blouse there. He saw the boys tittering, and from every side he heard their whispers, "He has come in a blouse!" As days went by the master never called him by his name. When he spoke to him, it was, "Come here, What's-your-name!" or, "What are you about, What's-your-name?" Another would have been discouraged and failed in his work, but this boy said, "If I am to take any position in this school, I must work twice as hard as the others." In this way he won success, and when he became a great author he wrote a pretty little story for children, and called it, "Little What's-his-name."
—The Story of Daudet's Youth.

"There was a ship a-sailing, a-sailing on the sea,
And, oh, it was all laden with pretty things for thee!
There were comfits in the cabin and apples in the hold;
The sails were made of silk and the masts were made of
gold;
The four-and-twenty sailors that walked about the decks
Were four-and-twenty white mice with chains about their
necks;
The captain was a duck with a compass on his back,
And when the ship began to sail, the captain cried,
'Quack, quack!'"

III.

Supply prepositions in the blanks in the following sentences, and then write the sentences connecting them into a paragraph :

1. There was once an oak tree — a hill.
2. A squirrel had built his nest — its trunk.
3. He used to play — the branches, and chatter — the leaves, and the leaves would softly whisper back — him.

IV.

- I. The boy went home this morning, and he is still at home.

After verbs of motion, *go, come, arrive*, etc., *home* is an adverb ; therefore, it is incorrect to place a preposition before it. After words denoting stay or rest the preposition *at* should be placed before *home*.

Use *home* or *at home* correctly in the following blanks : to go — ; to come — ; to arrive — ; to remain — ; to be — ; to-stay — ; to bring — . What is the difference in meaning between “ The gentleman saw Mr. Allison home,” and “ The gentleman saw Mr. Allison at home ” ?

- II. *Among* the pupils of the school there is much good-natured rivalry. *Between* the leader of the first class and the leader of the second class there is a strong friendship.

Among has reference to more than two ; *between* to two.

Use *among* or *between* correctly in the following blanks : — the nations of Europe ; — England and the United States ; — North and South ; — these many good books ; — Whittier’s and Longfellow’s poems.

III. One should be very careful in stepping *off* the cars.

Off is a preposition in such a sentence as this, and should not be followed by *of*.

Give sentences containing this use of *off*.

IV. The girl is like her mother in grace and gentleness, but more like her father in her love for music and literature.

Following the adjective *like* the preposition *to* is commonly *not expressed* but *understood*. The noun that follows is the object of this preposition *to*.

CHAPTER XXX.

THE CONJUNCTION.

I.

1. The meadows and the river lie between the towns.

2. The blackbirds fly over the meadows and then slowly soar down to the ground.

3. When the meadow is full of yellow cowslips it looks as if father Sun had crumpled up sunbeams and scattered the bits over the meadow.

I wish to make the same statement about the meadows and the river. I have therefore joined them by *and*. I wish to make two statements about the blackbirds. I join these by *and*. Why do I use *and* in the third sentence?

4. The river runs rapidly but quietly.

5. The brook ripples slowly and musically over the pebbles.

What is the joining word in sentence No. 4? Why is it used? What is the joining word in sentence No. 5? Why is it used?

*That part of speech that joins or connects words or groups of words is a **conjunction**.*

II.

What does each of the conjunctions in the following selection connect?

The summer came, *and* all the birds were dead;
The days were like hot coals; the very ground
Was burned to ashes; in the orchards fed
Myriads of caterpillars, *and* around
The cultivated fields *and* garden beds
Hosts of devouring insects crawled, *and* found
No foe to check their march *till* they had made
The land a desert without leaf *or* shade.

—From “The Birds of Killingworth,” by LONGFELLOW.

III.

Join by conjunctions the sentences of each group so that they will make one sentence. Use the conjunction given before each group, thus:

And. April has brought the willows. April has brought the lilacs. *April has brought the willows and the lilacs.*

1. *And.* We heard the roar of the ocean. We felt the salt air in our faces.

The morning is the best time for labor. The evening is the best time for rest.

2. *But*. The humming-bird is very small. The humming-bird is intelligent.

The peony is tall and brilliant. The violet is modest and fragrant.

3. *If*. We should never know how sweet sleep is. We were never tired.

The robin takes our cherries. He repays us by destroying the worms.

4. *Because*. Ireland is the Emerald Isle. There are frequent showers there.

Gold is more valuable than iron. It is less abundant.

5. *Neither — nor*. We should not speak evil. We should not listen to it.

6. *Either — or*. Mrs. Fessenden will preside. Miss Palmer will preside.

He is ill. He has met with an accident.

7. *As*. The day is for action. The night is for rest. The lion is bold. The fox is sly.

Notice the difference of use between *as* — *as*, and *so* — *as*, in the following sentences :

Thou art *as* good *as* thou art beautiful.

You are not *so* wise *as* you are witty.

When the assertion is negative, *so* is used instead of the first *as*.

The use of *like* as a conjunction in such sentences as “He uses English like an ignorant man does,” “Please speak like I do,” etc., is not correct. *As* should be used, the sentences being, “He speaks English *as* an ignorant man does,” “Do *as* I do,” etc.

CHAPTER XXXI.

THE INTERJECTION.

I.

1. Oh, look where the lilac bush, stout and tall,
Is hiding a robin's nest!
2. Alas, the wind has torn the flag to tatters!
3. Ah, how wonderful the snow-crystals are!
4. Hurrah, hurrah, for the flag we love!
5. Halloo! halloo! the lost child is found.

In expressing surprise, pain, pleasure, or any strong emotion, or in seeking to attract the attention of someone, we often use such words as *ah*, *oh*, *O*, *alas*, *hurrah*, *halloo*. These sounds or words are called *interjections*. While classed with the parts of speech, they are not properly so included, since they are used not to aid in the expression of a thought, but to express a feeling.

In the sentences above, *Oh* expresses surprise, *Alas* expresses grief, *Ah* expresses admiration, *Hurrah* expresses joy and praise, and *Halloo* is used to attract attention.

A word or expression used merely to express strong emotion, or to attract attention, is an interjection.

After an interjection used independently, or after a sentence introduced by an interjection, an exclamation point is used.

The interjections *oh* and *O* do not differ in what they express, *oh* being used in ordinary prose, and *O* usually in poetry

and in prose that is solemn or dignified. It is in good usage to put a comma after *oh*, but not after *O* when followed by another word.

II.

What are the interjections in the following sentences?
What feeling do you think each expresses?

6. "Oh, then he was magnificent, all azure, gold, and flame!

But, woe is me! an autumn breeze from out the northwest came.

7. "'Alas!' I said, 'no power on earth your glory can recall!

Did you not know, dear sunflower, that pride must have a fall?'"

8. "Little Scotch terrier, little dog Rags,
Looks in her face, and his funny tail wags:
'Ha, ha!' laughs little Gustava."

9. Teach me, O Lord, the way of thy statutes.—
Psalm CXIX. v. 33.

Sentences for completion and dictation :

1. — how strong the — is!
2. — how sorry I am for your misfortune!
3. Let us cheer "Old Glory." —! —!
4. —! —! Where are you?
5. "—, —!" came a jolly laugh.

CHAPTER XXXII.

REVIEW.

I.

(Master Skylark is awakened by a little bunch of flowers that is thrown in through his window. He springs up, looks out, and sees Master Will Shakespeare, laughing.)

"Good-morrow, sir," said Nick, and bowed. "It is a lovely day."

"Most beautiful, indeed! How comes the sun?"

"Just up, sir; the river is afire with it now. Oh—oh!" Nick held his breath, and watched the light creep down the wall, darting long bars of rosy gold through the snowy bloom of the apple-trees, until it rested upon Master Shakespeare's face, and made a fleeting glory there.

Then Master Shakespeare stretched himself a little in the sun, laughing softly, and said, "It is the sweetest music in the world—morning, spring, and God's dear sunshine; it starteth kindness in the heart, like sap in a withered bud."

—From "Master Skylark," by JOHN BENNETT.

This is from a story of three hundred years ago. Why is Nick called "Master Skylark"? In what month of the year do you think this morning was? Do you find any expressions that are different from what we use now? Look up the word *morrow* in the dictionary and see if the use of it here is correct. Why does he describe the day as *lovely*? Examine in turn each adjective, and tell what meaning or picture it presents to you.

Why may we call the sunshine *dear*? Make a list of the

adjectives in the selection, each followed by the noun which it modifies.

Make a list of the verbs, and state of each whether it is a verb of action, exerted or received, of state or condition, or a copula. What is the subject of each?

Tell about each pronoun which you find in this selection, of what kind it is, of what person, what number, what gender, and whom or what it represents.

Find the adverbs in the selection, tell what kind of an adverb each is, and what it modifies.

Find the prepositions, and state the word that each governs, and the words that are related by it.

Find the conjunctions, and state what they connect.

What is the one interjection, and what feeling does it represent?

II.

Which is the longest sentence in this selection? Which is the shortest, and what is its subject? its predicate? What kinds of sentences do you find here? What one kind do you not find? Explain the use of capital letters. What proper names do you find? what Christian names? what surname? what title?

III.

Out of the adjectives that are in the selection, select the one that would best describe each of the nouns in italics in the sentences below.

The *shadow* of a cloud that quickly passes. A *flower* that has lain in the sun. A *song*. The *cheeks* of a child. The *blossoms* of a cherry tree. The *blossoms* of a peach tree. The *song* of any song-bird. The *selection* itself.

Write each of the list of adjectives in a sentence. The same may be done with the lists of the other parts of speech, if time allows.

CHAPTER XXXIII.

THE NOMINATIVE CASE.

I.

1. The humming bird builds his nest in the form of a small cup.
2. He places it on a horizontal limb.
3. The nest is covered with lichens.
4. It looks like a knob on the branch.
5. The child has sharp eyes who can discover a humming-bird's nest.

What is the subject of the verb *builds? places? is covered? looks? has? can find?*

*The subject of a verb is in the **nominative case**.*

Name the *subject nominatives* in the above sentences.

II.

1. Have you ever seen a humming-bird, Harry ?
2. I once had a tame one, Miss Standish.
3. "Take heed, O youth, both brave and bright,
Battles there are for you to fight !
Stand up erect, and face them all,
Nor turning flee, nor wavering fall."

4. "O my children,
Life is sunshine, life is shadow ;
Life is checkered shade and sunshine ;
Rule by love, O Hiawatha !"

Who is addressed in the first sentence ? in the second ? in the third ? Who are addressed in the last selection ?

*A noun or pronoun used merely to name a person or thing addressed is in the **nominative case** by address.*

Name the *nominatives by address* in the above sentences.

III.

1. The scarlet barberries have been called September's blushes.

2. The bird is an exquisite architect ; the beaver is a most skillful bridge-builder ; the silkworm is the most beautiful weaver ; and the spider is the best net-maker.

3. The Vassall mansion was the headquarters of Washington in Cambridge from July, 1775, to March, 1776. It became the home of the poet Longfellow in 1837.

4. The Vassall mansion is called the "Craigie House."

What is the predicate in the first sentence ? Does *September's blushes* mean the same thing as barberries ? What is the first predicate in the next sentence ? What noun means the same thing as *bird* ? In the next predicate, what noun means the same thing as the subject ? Notice in each of the other sentences that some noun that means the same thing as the subject of the sentence forms a part of the predicate.

*A noun forming a part of the predicate and meaning the same person or thing as the subject is a **predicate nominative**.*

Name the *predicate nominatives* in the above sentences.

IV.

1. The flowers having been killed by the frost, the garden looked sad and desolate.

2. The cage was vacant, the squirrel having gnawed his way out of it.

3. President Garfield having died, Vice-President Arthur became his successor.

In the above sentences *the flowers having been killed by the frost, the squirrel having gnawed his way out, President Garfield having died*, do not express complete thoughts, nor do they modify the statements made in the sentences. They are *independent elements*, and the nouns *President Garfield, squirrel, flowers*, are each a *nominative independent* or *absolute*.

*A noun or pronoun that stands independently of governing words in a sentence is an **absolute nominative**.*

V.

*A noun or pronoun that is the subject of a verb, that is used as a term of address, that, forming a part of the predicate, means the same person or thing as the subject, or that stands independently of any governing word, is in the **nominative case**.*

There are four kinds of nominative case : the *subject nominative*, the *nominative by address*, the *predicate nominative*, and the *absolute nominative*.

VI.

Find the nominatives in the following selections, and state what kind of a nominative each is :

1. The rain has ceased, and in my room
The sunshine pours an airy flood.
2. Civility costs nothing ; but it buys everything.
3. " O gentle bees, I have come to say
That grandfather fell asleep to-day ;
So, bees, sing soft, and, bees, sing low,
As over the honey-fields you sweep
To the trees abloom and the flowers ablow ;
Sing of grandfather fast asleep ;
And ever beneath those orchard trees
Find cheer and shelter, gentle bees."

—From "Telling the Bees," by EUGENE FIELD.

4. Oh, the love of a lad for his mother, the love of a mother for her son—unchanged, unchanging, for right, for wrong, through grief and shame, in joy, in peace, in absence, in sickness, and in the shadow of death !

"My boy !" was all she said ; and then, "My boy—my little boy !"

And after a while, "Mother," said he, and took her face between his strong, young hands, and looked into her happy eyes, "Mother, dear, I ha' been to London town ; I ha' been to the palace, and I ha' seen the Queen ; but, mother," he said with a little tremble in his voice, for all he

smiled so bravely, "I ha' never seen the place where I would rather be than just where thou art, mother dear!"

—From "Master Skylark."

(What is the subject of the first verb, *was*? Is *boy* the subject nominative, or the nominative by address ?)

5. Mr. Gibson says that field mice are often the winter tenants of sparrows' nests.

6. The fringed polygala is a sly flower; it offers one showy flower to him who sees it, while it hides another in the earth.

7. This duller blossom being hidden in the earth, the seeds which it contains are planted there.

NOTE: The terms *subject* and *predicate* are applied to the two divisions of a sentence; the terms *subject nominative*, or *subject of the verb*, and *predicate verb*, or *verb*, are applied to the essential word in each.

Use the following nouns and pronouns in sentences:

As subject nominatives—

spiders	they	the robin	the street
we	autumn	circus	holidays

As nominatives by address—

boys	Mary	child	Nero
men	rose	river	the name of the teacher

As predicate nominatives—

the Profile	shadow-tail	pearl	weaver
exercise	home	Hiawatha	brothers

CHAPTER XXXIV.

THE AGREEMENT OF A VERB WITH ITS SUBJECT NOMINATIVE.

Learn the following forms :

	<i>Singular</i>	<i>Plural</i>
<i>1st person</i>	I am	we are
<i>2d person</i>	you are thou art	you are
<i>3d person</i>	he is	they are
<i>1st person</i>	I was	we were
<i>2d person</i>	you were thou wast	you were
<i>3d person</i>	he was	they were
<i>1st person</i>	I have	we have
<i>2d person</i>	you have thou hast	you have
<i>3d person</i>	he has	they have
<i>1st person</i>	I had	we had
<i>2d person</i>	you had thou hadst	you had
<i>3d person</i>	he had	they had
	<i>Singular</i>	
<i>1st person</i>	I run, play, study, learn, make, etc.	
<i>2d person</i>	you run, play, study, learn, make, etc. thou runnest, playest, stud- iest, learnest, makest, etc.	
<i>3d person</i>	he runs, plays, studies, learns, makes, etc.	

Plural

<i>1st person</i>	we run, play, study, learn, make, etc.
<i>2d person</i>	you run, play, study, learn, make, etc.
<i>3d person</i>	they run, play, study, learn, make, etc.

It will be seen that verbs have different forms as their subjects nominative differ in person and number. We say that a verb has the same person and number that its subject has. Hence the rule :

A verb must agree in person and number with its subject nominative.

Supply the proper forms of the verb in the following sentences :

- You — not at home yesterday.
- We — sorry not to see you.
- He — not going to the library.
- they sick on the sea voyage?
- you not sorry that it rains?
- he not fortunate to get the position?
- you not seen the collection of pictures?
- The birds — not learned to fly yet.

Supply subjects for the following sentences :

- had seen the great Natural Bridge.
- are disappointed not to stay in San Francisco longer.

— was beautiful in California.

Has — seen how the buds are protected from the winter's cold ?

State the number and person of each verb in the selections in Chapter XXXIII., VI., thus : *has ceased* is a verb of the third person, singular number, in agreement with its subject, *rain*.

Write a sentence using spiders as a subject nominative ; as a nominative by address ; as a predicate nominative ; and as an absolute nominative : the thought being the beauty of the spiders' webs, for one set of sentences ; the seeming cruelty of the spider, for another set of sentences ; and, the usefulness of spiders, for a third set of sentences.

CHAPTER XXXV.

THE POSSESSIVE CASE.

I.

1. The President's home in Washington is called the Executive Mansion.

Who is represented as the *owner* of the home in this sentence ? By what form of the noun is ownership expressed ?

2. We have read Holmes's poem, "Grandmother's Story of Bunker Hill."

What is the first possessive form in this sentence ? The second ? Do these forms represent the *owner* or the *author* ?

3. Whitney's cotton gin separates the seeds from the cotton fibers. It was invented by Eli Whitney in 1792.

What is the possessive form in this sentence? Does it represent *owner*, *author*, or *inventor*?

4. The sun's warm rays start the grass to growing.

5. There is no warmth in the moon's light.

Could we say the warm rays *from* the sun? The light *from* the moon? Do not these possessives represent *source*?

6. The milliner's window was gay with a display of ladies' hats.

What is the first possessive form in the above sentence? Does it denote ownership? What is the second possessive form in this sentence? Does it denote the owner or describe the *kind* of hats?

7. The moon's distance from the earth is about 240,000 miles.

8. The boys enjoyed a week's vacation in the Maine woods.

In the above sentences the possessive form *moon's* does not denote possession, nor does the form *week's* denote ownership. These forms are modifiers of the nouns *distance* and *vacation*. In the first sentence it tells what distance, in the second sentence it tells how long a vacation.

Every possessive form is a modifier of some noun. It may express actual ownership, or some other modifying relation.

Nouns and pronouns having the possessive form are in the possessive case.

State what nouns in the above sentences are in the *possessive case* and tell what noun each modifies.

II.

Find the pronouns in the possessive case in the following selections, state what each modifies, and what noun each represents.

1. Washington established his home at Mount Vernon.
2. Whittier thought "The Pageant" the best of his poems of winter.
3. On balancing boughs
Birds were singing their carol, a jubilant hymn
to the Highest.
4. "O Bluebird, up in the maple tree,
Shaking your throat with such bursts of glee,
How did you happen to be so blue?
Did you steal a bit of sky for your crest?
And fasten blue violets into your breast?
Tell me, I pray you, tell me true!"
5. "In and out
The chipping sparrow, in her coat of brown,
Steals silently lest I should mark her nest."
6. The boy whose speech is true and whose conduct is pure and honorable, has made a good beginning of life.

III.

Change to the possessive form each of the following possessive phrases (write each on the board) :

The shell of an egg; the life of a bird; the beauty of the nest; the color of the clouds; the length of the river; the noise of the falls; the hut of the trapper; the fidelity of

the dog ; the tears of the child ; the reflection from the water ; a vacation lasting two weeks ; a visit lasting a month ; a sickness continuing a year ; the reward of him who endures ; the loss of him whose house was burned.

In which of the above is the *possessive form* in better usage, and in which the *possessive phrase* ?

Let each pupil write a sentence containing one of the above as a possessive form, and two sentences, each containing one of the above possessive phrases.

CHAPTER XXXVI.

THE OBJECTIVE CASE.

I.

The Direct Object of a Verb.

1. The red-eyed vireo makes a dainty nest.
2. He chooses a slender sapling for his home.
3. He hangs a basket of birch-bark from the fork of one of its twigs.
4. He lines this basket with white dry leaves, a bit of wasp's nest, or some delicate woolly substance.
5. The mother-bird lays four beautiful white eggs in this soft cradle.

What word expresses action in the first sentence ? What is the subject of that verb ? *What* does the vireo make ? What, then, is the object of the action ?

What is the subject, what is the verb, and what is the object of the action of the verb, in the second sentence ?

in the third sentence? in the fourth sentence? in the fifth sentence?

The direct object of a verb is that noun or pronoun that receives the action exerted by the subject.

*The direct object of a verb is in the **objective case**.*

A noun or pronoun in the objective case is *governed* by the verb of which it is the object.

What nouns in the above sentences are the direct objects of verbs, and therefore in the objective case?

- Make complete sentences by supplying direct objects in the following:

The Indians built —. They caught — for their food. The women wove coarse —. The men shot — with arrows. In the woods I saw —, I heard —, and I found —. The children are bringing —. They will make —. They like —. The rivers carry — on their waters; they turn —. The sun warms —; it gives — and —.

State the subject of each of these sentences. What nouns are in the objective case? By what verb is each governed?

Find the direct objects of verbs in the following sentences:

The Great Artist paints most beautiful pictures, and the poor may see them as well as the rich. The brown, bare earth is His canvas. He warms it with the rays of April's sun, and moistens it with her gentle showers, and, lo! green grass clothes the hillsides; leaves, soft and delicate as silk, cover the dark boughs of the trees; a thousand blossoms delight our eyes, wondrous in color, marvellous in perfume,

varied in form. No human artist has on his palette such pinks as the Great Artist gives to the apple blooms, such blues as those with which He paints the violets, such gold as that with which He gilds the common dandelion and buttercup.

II.

The Indirect Object of a Verb.

1. Hawthorne has told us many interesting stories in "The Wonder Book."

2. My brother sent me a photograph of the Capitol in Washington.

3. The great prostrate trees showed the men the strength of the hurricane.

4. Olive Thorne Miller teaches her readers many interesting facts about birds.

5. Do me this favor,—bring me a branch of holly.

6. We asked him the way to Shadow Town Ferry.

What has Hawthorne told? What is the direct object of has told? *To whom* has Hawthorne told the stories? May we correctly say "Hawthorne has told *to us*, etc.? What is the direct object of *sent* in the next sentence? What preposition may we insert before *me*? In the third sentence what preposition may we insert before *the men*? What is the direct object of *showed*? What is the direct object of *teaches* in the fourth sentence? Before what word may we insert *to*? In the next sentence what may we insert before *me*? In the last sentence what may we insert before *him*?

Certain verbs, *tell, send, show, teach, do, bring, ask*, etc., are generally followed by an objective noun or pronoun before

which *to*, *for*, or *of*, may be inserted without changing the meaning. Such an objective is the *indirect object* of the verb. The direct object, stating what is told, sent, shown, etc., usually follows.

The indirect object of a verb is in the objective case.

What are the indirect objects in the following sentences ?

7. Teach thy tongue silence.
8. And moreover, because the preacher was wise, he still taught the people knowledge.
9. The dear God give thee safety from all perils of soul or body.
10. So all the little animals gave him the freedom of their city. The birds showed him their nests, hidden in leafy branches, or concealed in tall tufts of grass; the squirrels taught him their language; the great eagle brought him her two most beautiful feathers to wear in his cap.

III.

The Predicate Object.

1. The Indians made Smith a prisoner.
2. John Smith named the country New England in 1614.
3. While on board the Mayflower the Pilgrims chose John Carver their governor.
4. Washington appointed Alexander Hamilton secretary of the treasury.
5. We have called Virginia the Mother of Presidents.

Verbs meaning to *make*, *name*, *appoint*, *choose*, *call*, and the like—called *factitive* verbs—may be followed by two

objects: one, the direct object of the verb, naming the object that receives the action; the other, supplementing or completing the meaning of the verb, the *predicate object*.

The predicate object of a verb is in the objective case.

Name the predicate objects in the above sentences.

IV.

The Object of a Preposition.

Of all the lovely ways leading out of the small town of Stratford, the way to Shottery was the loveliest to the thinking of the young Shakespeares and to the heart of their mother. The small hamlet was a short mile from Stratford, and thither the children made constant pilgrimages, traversing the little path that wound across the meadows, now beneath the shade of stately elms through which the sunlight flickered in shifting patterns, now by tangled hedges where the flowers nodded a welcome and the birds sought to detain them with their songs.

—From “Will Shakespeare’s Little Lad,” by IMOGEN CLARK.

In this selection are sixteen prepositional phrases. Give each preposition and the noun of its phrase, thus: *of* — *ways*, *of* — *town*, etc.

In a prepositional phrase the noun or pronoun related by the preposition to some other word in the sentence is the object of the preposition.

The object of a preposition is in the objective case.

V.

A noun or pronoun that is the direct, indirect, or predicate object of a verb, or the object of a preposition, is in the objective case.

A noun or pronoun in the objective case is said to be governed by the verb or preposition of which it is the object.

Find the objectives in the following selection, state what kind of an object each is, and by what it is governed :

When thy father was no older than thou art he found the little beast at Snitterfield, harried by some boys who threw sticks and stones at the small creature and lamed him so that he could run no more, but was at the mercy of his persecutors. It was then that thy father came upon them at their evil work and gave them a good threshing, both with his fists and his tongue, till they were forced to run away, for they were both cowards at heart, as are all who attack poor dumb things, or fight the helpless. When they were gone, thy father searched for the little dog and found him at last under some bushes, whither he had crawled to be out of harm's way. He lifted him gently in his arms, for the thin, yellow body was covered with cuts and bruises and one small paw dangled helpless-like. The little creature just looked for a moment out of his sad, hunted eyes, then, seeing only kindness in my Willy's face, he put forth his tongue and kissed the hand that held him.

In the above quotation from "Will Shakespeare's Little Lad," Mistress Shakespeare tells Hamlet Shakespeare, her grandson, the story of the little dog whom they call Silver.

The last sentence gives you examples of the *indirect object* and the *predicate object*. Find them, and name the *direct objects*.

Write sentences containing nouns used as *the direct object of a verb, the indirect object of a verb, the predicate object, and the object of a preposition*.

CHAPTER XXXVII.

I.

THE ADVERBIAL OBJECTIVE.

1. We floated *two miles* down that beautiful stream.
2. We camped *a week* in one of the prettiest spots on its banks.
3. The canoe weighed *thirty pounds*.
4. Our week in the Maine woods cost *forty dollars*.
5. *Thursday* we reached home.

In the above sentences the italicized words are equivalent to prepositional phrases, a distance *of two miles, during a week, a weight of thirty pounds, the sum of forty dollars, on Thursday*; the nouns are therefore in the objective case. The prepositional phrases, however, have the force of adverbs. We therefore call these nouns, *miles, week, pounds, dollars, Thursday*, adverbial objectives. As objectives they are governed by prepositions that are understood, while adverbially they may modify verbs, adjectives, or adverbs.

Nouns of measure (of distance, time, weight, cost, value, and the like), and nouns used to denote the time of an occurrence, are sometimes used adverbially. They are then 'adverbial objectives'.

Find the *adverbial objectives* in the following sentences :

6. The storm lasted a week, and during this time we went not a mile from the cabin.

7. That night many a brave ship was broken by the fury of the gale.

8. Eighteen dollars' worth of gold weighs one ounce.

9. The sun that brief December day
 Rose cheerless over hills of gray.

10. All day the gusty north-wind bore
 The loosening drift its breath before.

II.

THE COGNATE OBJECTIVE.

1. He dreamed a dream of life in the city, of noisy ways and hurrying men, of crowded tenements and magnificent palaces.

2. The poor man lived his life in want and the rich man lived his life in abundance, yet trouble knocked at the door of each.

3. Many a man unknown to fame lives the life and dies the death of a hero.

The word *cognate* means related. *When the objective has a meaning closely related to that of the verb it is called a cognate objective.*

Such cognate objectives are *to dream a dream, to live a life, to die a death, to dance a dance, to dance a waltz, to speak a speech, etc.*

III.

THE SUBJECT OF AN INFINITIVE.

An infinitive is a verb form in which the verb is preceded by to either expressed or understood.

1. I desire you to learn the habits of birds.
2. The birds wish their nests to be secure against enemies.

What is it that I *desire* in the first sentence? What is the full object of *desire*? What is the complete object of *wish* in the second sentence? What does the predicate adjective *secure* modify? What, then, is the subject of the infinitive *to be*?

3. They thought me to be of English birth.
4. They judged him to be innocent of any wrong intention.

What is the object of the verb *thought* in the third sentence? What is the subject of the verb *to be*? In what case is it? What is the object of the verb *judged* in the fourth sentence? What infinitive is a part of that object? What is the subject of the infinitive? In what case is it?

The subject of an infinitive is in the objective case.

NOTE: The preposition *to* is omitted from the infinitive form after certain verbs—*see, hear, feel, bid, make, know*, and some others—when such infinitive is preceded by a subject.

Find each infinitive in the following sentences, the subject of the infinitive, and state the case of such subjects:

5. I heard the bells ring.

6. We saw the blue Rhine sweep along.
7. They bade us be of good courage.
8. The teacher made the boy see his mistake.

CHAPTER XXXVIII.

THE APPOSITIVE USE OF NOUNS.

I.

1. Miles Standish, the Puritan Captain, sent John Alden, his messenger, to Priscilla, the Mayflower of Plymouth.

What is the subject nominative of the verb *sent*? What group of words is used to describe that subject nominative? What is the noun in this group of words?

*A noun used to describe or characterize another noun or a pronoun is in **apposition** to it. Thus, Captain is in apposition to Miles Standish.*

What other nouns are used appositively in the sentence given?

What nouns are in apposition in the following sentences, and to what is each in apposition?

2. Then Iagoo, the great boaster,
 He the marvellous story teller,
 He the traveller and the talker,
3. He the friend of old Nokomis,
 Made a bow for Hiawatha.

4. This river, the Merrimack, turns more cotton spindles than any other in the world.

5. It was he, the boy whom they had called coward because he would not fight, who had risked his life to save that of John Dean, his enemy.

6. The fault is mine, John Dean's.

II.

An appositive noun is of the same case as the noun or pronoun to which it is in apposition.

Complete the following sentences by using appositive nouns :

1. John Armstrong, —, shoes a horse well.

2. Please record next my name, —.

3. You, —, may tell me the story of Hiawatha's shooting the deer.

4. "The Barefoot Boy" was written by Whittier, — — —.

5. The governor of this State, — — —, will be present at the State Fair.

How can you distinguish an appositive from a predicate nominative?

Use each of the following nouns, first as an appositive, and then as a predicate nominative :

The general ; housekeeper ; his Shetland pony ; the largest city in the United States ; the first public school in America ; the most northern town in the United States ; the first president ; the chairman of the school committee ; my favorite book ; the smallest bird ; the largest animal.

III

In the following sentences find the appositive nouns, and be prepared to explain them.

John is a New Englander, who had passed his boyhood in the West Indies, afterwards attained to a fortune which he would have foreseen even in his most ambitious moments. John Adams, the second President of the United States, and the equal of crowned kings, was once a schoolmaster and a country lawyer. Hancock, the first signer of the Declaration of Independence, served his apprenticeship to a merchant. Samuel Adams, afterwards a revolutionary leader, was a small tradesman and a tax-collector. George Washington was a farmer. General Warren was a doctor, and General Knox a bookbinder. General Vinton, the best soldier, except Washington, in the Revolutionary army, was a Quaker and a blacksmith.

CHAPTER XXXIX.

ADJECTIVE AND CONCRETE NOUNS.

I.

1. The drive of sheep belongs to the Town Farm.
2. The drive of sheep were bleating piteously.
3. The New England States is the northeastern division of the United States.
4. The New England States are Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

5. The committee is desirous of taking the wisest action in this matter.

6. The committee are of differing opinions as to what the wisest action is.

A single name is sometimes used to denote a collection of individual objects of the same kind. A *drove* of sheep, a *bevy* or swarm of bees, a *flock* of birds, a *school* of fish, are examples of such collective nouns. Men acting or associated together may form an *army*, *senate*, *committee*, *jury*, etc.

A collective noun is a noun, of singular number in form, naming a collection of individuals of the same kind.

A verb in agreement with a collective noun is of singular number when the noun is thought of as a single body ; it is of plural number when the noun is thought of as a number of individual objects.

In the first sentence we think of the drove of sheep as a whole, in the second sentence as a number of individual sheep. Explain the number of the verb in each sentence. Explain the number of the verb in each of the other sentences.

Select the proper form of the verb in each of the following sentences, and give reasons for your choice :

7. The United States (*is, are*) a powerful nation.

8. The United States (*maintain, maintains*) the Monroe Doctrine.

9. The United States (*have, has*) each its own State government.

10. The Girls' Friendly Society (*meet, meets*) on Wednesday.

III.

In the following selection find the appositive nouns, and the predicate nominatives :

Many a New Englander, who had passed his boyhood and youth in obscurity, afterwards attained to a fortune which he never could have foreseen even in his most ambitious dreams. John Adams, the second President of the United States, and the equal of crowned kings, was once a schoolmaster and a country lawyer. Hancock, the first signer of the Declaration of Independence, served his apprenticeship with a merchant; Samuel Adams, afterwards governor of Massachusetts, was a small tradesman and a tax-gatherer; General Lincoln was a farmer, General Warren a physician, and General Knox a bookbinder. General Nathaniel Greene, the best soldier, except Washington, in the Revolutionary army, was a Quaker and a blacksmith.

CHAPTER XXXIX.

COLLECTIVE, ABSTRACT, AND CONCRETE NOUNS.

I.

1. The drove of sheep belongs to the Town Farm.
2. The drove of sheep were bleating piteously.
3. The New England States is the northeastern division of the United States.
4. The New England States are Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

5. The committee is desirous of taking the wisest action in this matter.

6. The committee are of differing opinions as to what the wisest action is.

A single name is sometimes used to denote a collection of individual objects of the same kind. A *drove* of sheep, a *bevy* or swarm of bees, a *flock* of birds, a *school* of fish, are examples of such collective nouns. Men acting or associated together may form an *army*, *senate*, *committee*, *jury*, etc.

A collective noun is a noun, of singular number in form, naming a collection of individuals of the same kind.

A verb in agreement with a collective noun is of singular number when the noun is thought of as a single body; it is of plural number when the noun is thought of as a number of individual objects.

In the first sentence we think of the drove of sheep as a whole, in the second sentence as a number of individual sheep. Explain the number of the verb in each sentence. Explain the number of the verb in each of the other sentences.

Select the proper form of the verb in each of the following sentences, and give reasons for your choice :

7. The United States (*is, are*) a powerful nation.

8. The United States (*maintain, maintains*) the Monroe Doctrine.

9. The United States (*have, has*) each its own State government.

10. The Girls' Friendly Society (*meet, meets*) on Wednesday.

11. The football eleven of the Lowell High School (*has, have*) arrived.

12. The football eleven (*is, are*) at (*its, their*) several homes.

II.

A flower is beautiful, fragrant, delicate ; it grows, withers, dies ; it has size, shape, color. Our idea of a flower is made from these qualities. When we think of iron, we have in mind not alone that it is dark in color, but that it is hard and heavy. Our idea of snow is of something that has form and size ; that is white, cold, opaque, and crystalline.

A concrete noun is one that presents to us the notion of several qualities united in one object.

An abstract noun is one that names a quality. Nouns that are names of feelings, actions, and powers are, also, abstract nouns.

Abstract nouns of qualities are *beauty, fragrance, delicacy, hardness, blackness, size, shape*, etc.

Abstract nouns of feelings are *love, anger, sorrow, pride, shame*, etc.

Abstract nouns of actions are *growth, motion, choice, separation, denial*, etc.

Abstract nouns of powers are *memory, sight, smell, touch, taste*, etc.

Describe some object, writing upon the board the qualities that it has, the things that it can do if capable of action, etc., and then from this list of qualities and actions form abstract nouns.

Selection for discussion of concrete and abstract nouns :

There hung just inside my window a box of strings, and for two or three days, no matter how many I put into it, when I went to look the next time none could be found. I had talked to the little girls about it and scolded the little boys in the house, but no one knew anything about the matter, when, one afternoon, as I was sitting there, a beautiful bird fluttered down from the willow tree, perched on the window-sill, winked his bright eye, and without saying "If you please," dipped his naughty little beak into the string-box and flew off with a piece of pink twine.

—KATE DOUGLAS WIGGIN.

The above selection contains no abstract nouns. The discussion should be about the abstract nouns that are suggested by words in this selection. Thus : *string* suggests *length*, *color*, *strength* ; *beautiful* suggests *beauty* ; etc.

CHAPTER XL.

THE PARSING OF A NOUN.

I.

Parsing is the grammatical description of a word, together with a statement of its relation to other words in the sentence.

In parsing a noun state, in order :

- I. The kind of a noun that it is.
- II. Its person, number, and gender.
- III. Its case, with the reason for it.

This (III.) includes, for the Nominative Case, the statement of what verb it is the subject nominative or the predicate nominative; for the Possessive Case, what noun it modifies; for the Objective Case, of what verb or preposition it is the object.

If the noun is nominative by address, or nominative absolute, it should be so stated; and if it is an adverbial or cognate objective, its relation should be explained.

If it is the subject of an infinitive, the infinitive should be named.

If it is an appositive, the noun which it explains should be named.

II.

Review the *Cases of Nouns* by parsing the nouns in the sentences given in Chapters XXXIII., XXXV., XXXVI., XXXVII., XXXVIII. and XXXIX.

CHAPTER XLI.

A SELECTION FOR STUDY AND MEMORY.

I.

The little brook had had a very merry time all summer. It had chattered and laughed; it had played hide-and-seek with the roots of the trees along its way; it had sparkled at the sun and smiled at the flowers and listened to the songs of the birds and the whispering of the leaves and the music of the winds; it had stolen among the mosses and washed the long leaves of the tall bulrushes and carried many a fairy-boat of branch and leaf adown its dimpling

waters. But when the leaves left the tall trees and hovered near to the ground, and the little buds put on their waterproof cloaks, and the North Wind said, "The cold is coming!" the little brook rippled, "It is time to build my winter palace." So he threw across his home long and slender beams of ice crystals. Then across these beams he wove the most marvelous ceiling, all of crystal. He imitated the leaves of the forest and the branches of the trees; he hung silvery mosses so that they seemed to grow downward; he carved beautiful fern leaves of ice; he left long windows like glass for the gladness of heaven to shine through, and open doors where he might breathe the delightful cold air of winter; he caught and bent down the tops of the bulrushes, and hung them thick with diamond drops; he imprisoned the beams of the sun and the moon and made them light his winter palace. Such a wonderful palace as it was! Did, I say that the little brook built it? Oh, no! he employed the most wonderful builder in the world—that roguish, elfin fellow, Jack Frost.

II.

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old;
On open wold and hilltop bleak
It had gathered all the cold,
And it whirled it like sleet on the wanderer's cheek;
It carried a shiver everywhere
From the unleaved boughs and the pasture bare;
The little brook heard it and built a roof
'Neath which he could house him, winter-proof;

All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars;
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,
That crystallised the beams of moon and sun,
And made a star of every one:
No mortal builder's most rare device
Could match this winter-palace of ice;
'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky—
Lest the happy model should be lost—
Had been mimicked in fairy masonry
By the elfin builders of the frost.

—From "The Vision of Sir Launfal,"

by JAMES RUSSELL LOWELL.

Lowell says that this picture of the little brook was drawn from one near Watertown, which really "runs too swiftly for Frost to catch it."

III.

Words for dictionary study. Find the meaning suitable to the idea in the selection, and write it opposite the word :

wold	unleaved	gleams	groined
arches	matched	beams	crystal
spars	lashes	trim	crypt
aisles	counterfeit	fretwork	relief
quaint	arabesques	bulrushes	device
match	serene	model	mimicked
	masonry	elfin	

What is the difference between *unleaved* and *leafless*? Did you notice any interesting derivations in looking up the meanings of these words?

What is meant by *snow five thousand summers old*? Are there any mountains where the snow never melts, even in summer? Which would give the idea that the wind stripped the leaves from the branches, *unleaved* or *leafless*? Did you ever watch the freezing of water? How is ice formed? What things have you noticed imitated in the ice over a brook? in the frost pictures on windows? What is the *gladness of heaven*? What are the *diamond drops* on the bulrushes? A crystal of ice, like a diamond, scatters a ray of light. What two lines in this extract give that idea? What did the little brook take as the models for the decorations of his palace? What is *fairy masonry*? Where have you seen *fairy picture-making*? What do we call the *elfin builder* of the frost?

NOTE : Lowell's description of June, the companion picture to this, should be carefully read and explained to the class, and may be made a study like this. If the story is told in prose before it is read in poetry the pupils grasp the meaning and appreciate the beauty of it more easily and fully. The appreciation of beauty in young people is often like a seed planted in the ground—the first green blades of growth appear not at once, but long after. But the seed has not perished, and in due time it “climbs to a soul in grass and flowers.”

CHAPTER XLII.

QUOTATIONS.

I.

1. *a.* My mother taught me how to sew.
b. Mary says, “My mother taught me how to sew.”
c. Mary says that her mother taught her how to sew.
2. *a.* I make a pet of my horse.
b. Frank says, “I make a pet of my horse.”
c. Frank says that he makes a pet of his horse.
3. *a.* Kindness makes all animals intelligent.
b. “Kindness makes all animals intelligent,” said Frank's brother.
c. Frank's brother said that kindness makes all animals intelligent.
4. *a.* Where did Longfellow live?
b. “Where did Longfellow live?” asked Miss Gray.
c. Miss Gray asked where Longfellow lived.

5. *a.* He lived in the Craigie House, in Cambridge.

b. "He lived in the Craigie House, in Cambridge," replied Alice.

c. Alice replied that he lived in the Craigie House, in Cambridge.

What did Mary say ? (Answer in the exact words of Mary.)
What did Frank say ? What did Frank's brother say ? What did Miss Gray ask ? What did Alice reply ?

In each of the above groups of sentences, the second sentence quotes *the exact words* of the first, and the third sentence quotes the *thought* but *not the exact words* of the first.

*A quotation that gives the exact words of some speaker or writer is a **direct quotation**.*

*A quotation that gives the thought but not the exact words of some speaker or writer is an **indirect quotation**.*

*When a question is indirectly quoted it is called an **indirect question**.*

The marks (" ") that inclose a direct quotation are called *quotation marks*.

A direct quotation is usually separated from the rest of the sentence by a comma, but quoted questions are followed by an interrogation point, and quoted exclamations are followed by an exclamation mark. The second quotation mark is placed after the punctuation point that closes the quotation.

II.

Study the quotations in the following story. Explain the use of capitals, quotation marks, and the punctuation marks following the quotations :

Once upon a time a clever barber in Germany had a pet starling that had learned to talk. The barber had the habit of repeating certain phrases over and over again, and the clever bird would repeat them also. "No man could have done that better," the barber would say when he had shaved a customer; or, "I am the best barber in Germany." When he spoke of any plans for the future he would add, "If the fates are willing." And he often told one story that ended with the words, "By keeping bad company." The starling once flew away from his cage and joined some other starlings who were going to rob a farmer's grain field. But they were all caught in a net which the farmer had set for them. When the farmer came to take them out of the net, he was astonished to hear one of the birds say, "No man could have done that better." "Who are you?" asked the farmer. "I am the best barber in Germany," replied the bird. "Then how came you here?" asked the farmer. "By keeping bad company," answered the bird. * "Do you wish," said the farmer, "that I should let you go?" "If the fates are willing," answered the little starling.

In the following conversation notice the use of quotation marks, and the arrangement of the several parts :

(A Highland laddie, wounded unto death, desires John Broom, a lad who is his devoted friend, to comfort and soothe him by reading from the Bible.)

"Is there a Bible on yon table, laddie? Could you read a bit to me?"

* NOTE : When a quotation is divided, quotation marks are placed around each part of the quotation.

There is little need to dwell on the bitterness of heart with which John Broom confessed—

“I can’t read big words, McAllister.”

“Did you never go to school?” asked the Scotchman.

“I didn’t learn,” said the poor boy, “I played.”

—From “Jackanapes,” by MRS. EWING.

Use sentences 1, 2, 3, 4, and 5, and this last selection, for dictation work.

CHAPTER XLIII.

THE TITLES OF BOOKS, ESSAYS, ETC.

1. Captain January.—Laura E. Richards.
2. Old Times in the Colonies.—Charles Carleton Coffin.
3. The King of the Golden River.—John Ruskin.
4. The Story of a Short Life.—Juliana H. Ewing.
5. Grandmother’s Story of Bunker Hill.—Oliver Wendell Holmes.
6. An Order for a Picture.—Alice Cary.
7. A-Hunting of the Deer.—Charles Dudley Warner.
8. Strawberries.—John Burroughs.
9. The Princes in the Tower.—John E. Millais.
10. The Sisters.—Henry E. Abbey.

Here are the titles of two books, two short stories, two poems, two essays, and two pictures, with the names of the authors and painters. The important words of such titles (the first word and all others except prepositions, conjunctions, and articles) begin with capital letters.

11. “Captain January” is a delightful book.

12. Miss Duncan has read to us "The Story of a Short Life" and "Jackanapes."

13. "Grandmother's Story of Bunker Hill" is a very spirited ballad.

14. I like "A-Hunting of the Deer," and "Strawberries."

15. "The Princes in the Tower" represents two little ill-fated English princes.

16. "The Sisters" represents an old-fashioned room with a piano in it, at which one of the sisters is seated, while the other stands near her.

When the titles of books, essays, etc., are used in sentences, they are inclosed in quotation marks, but they are not separated from the rest of the sentence by commas.

Write from dictation the following titles :

17. Under the Lilacs.—Louisa May Alcott.

18. A Child's History of England.—Charles Dickens.

19. The Little Green Door.—Mary E. Wilkins.

20. Stories and Poems for Children.—Celia Thaxter.

21. The Song of Hiawatha.—Henry W. Longfellow.

22. We are reading "Timothy's Quest."

23. The children recited "The Sandpiper."

24. May I take "The Jungle Book" ?

25. This is an extract from "A Spray of Pine."

26. We are to write a composition on "The Bee's Visit to the Flowers."

27. I have seen a beautiful picture called "By the Riverside."

28. There is a picture of two squirrels and a bird called "A Piper and a Pair of Nutcrackers."

CHAPTER XLIV.

THE INTERROGATIVE PRONOUN.

I.

1. Who knows where the rose gets its color ?
2. To whom shall I send these roses ?
3. In whose garden did they grow ?
4. Which is the surer road to success, idleness or industry ?
5. Which will you choose, the path of duty or the path of ease ?
6. What gives the cloud its silver lining ?
7. What have you learned of the honeybee ?

What kind of sentences are these ? Answer the first question in a complete statement ; *i.e.*, *No one knows where the rose gets its color.* Answer the second question, substituting for *whom*, *the little sick girl.* Answer the third question ; the fourth ; the fifth. Answer the sixth, substituting for *what*, *the sun.* Answer the seventh question, substituting for *what*, *the industry.*

Who, *whose*, *whom*, *which*, *what*, are words used in place of nouns. They are, then, what part of speech ? They are used in interrogative sentences. They are, then, what kind of pronouns ?

An interrogative pronoun is one used in asking questions.

The interrogative pronouns are *who*, *whose*, *whom*, *which*,

what. *Who, whose, whom,* represent persons only; *which* represents persons or things, and *what* represents anything except persons.

Notice the interrogative pronouns in the following sentences :

8. What shall I do to make this rosebush blossom ?
9. Here are red roses and white roses. Which do you prefer ?
10. Who will carry the roses to the little sick girl ?
11. Whose rose is this that is lying on the desk ?
12. Whom do you wish to see ?
13. "Now who has thought out all these things ?

Who planned and made them all ?

The One who counts the shining stars, and suffers
none to fall."

Write sentences containing each of the interrogative pronouns.

II.

Complete the following sentences by supplying interrogative pronouns :

1. — is at the door ?
2. — did you call ?
3. — is this beautiful book ?
4. — is the book that you are reading ?
5. — is your answer to that question ?
6. — do you like the better, " Master Skylark " or
" Will Shakespeare's Little Lad " ?

Answer each of the above questions. In the fifth, imagine some question and give an answer to it.

CHAPTER XLV.

THE RELATIVE PRONOUN.

I.

1. He *who* knows where the rose gets its color, knows where the lily gets its perfume.

2. The little girl to *whom* I sent the roses was made very happy by them.

3. The lady in *whose* garden they grew sends many flowers to the sick.

4. The road *which* leads to success is industry.

5. Choose the path *which* duty points out.

6. Tell me *what* you most desire.

7. *What* you have done shows great kindness.

8. The sailors *that* we saw are of the ship "Golden Gate."

9. Time *that* is lost is never found.

What is an interrogative sentence? Are, then, the words *who*, *whom*, *whose*, *which*, *what*, in these sentences *interrogative* pronouns?

What word does the group of words, *who knows where the rose gets its color*, modify? Does *who* mean the same person as *he*? In the second sentence, what group of words modifies *girl*? What word in that group means the same person as *girl*? What word in the third sentence means the same person as *whose*? In the fourth sentence what group of words modifies *road*? What word in that group means the

same thing as road? What word in the fifth sentence means the same thing as *path*? What word in the eighth sentence means the same persons as *sailors*? What word in the ninth means the same thing as *time*?

These pronouns, used in groups of words and meaning the same person or thing as the word that the group of words modifies, are *relative pronouns*. They refer or *relate* to the modified word. The modified word is called the *antecedent* of the relative pronoun.

In the sixth and seventh sentences we might use *that* *which* in place of *what*. *What*, then, is both antecedent and relative; or we may call it a *relative pronoun* whose antecedent is not expressed.

A relative pronoun is one that relates to some word which the group of words of which the pronoun is a part modifies.

The relative pronouns are: *who*, *whose*, *whom*, *which*, *what*, *that*, and *as* when it occurs after *such* and *same*. *Who*, *whose*, *whom*, refer to persons only; *what*, *that*, and *as*, refer to persons or things; and *which* refers to things only.

II.

Notice the relative pronouns in the following sentences:

10. The boy who thinks before he speaks makes few mistakes.

11. "Once in an ancient city whose name I no longer remember,

Raised aloft on a column, a brazen statue of Jupiter
stood in the public square."

12. No man is your friend who advises you to do wrong.

13. "There is a bird, a plain brown bird,
That dwells in lands afar,
Whose wild, delicious song is heard
With evening's first white star."
14. We should honor men for what they are, not for what they have.
15. They gave to the travelers such food as they had.
16. In the old wooden bridge over which we crossed were many swallows' nests.
17. He who says what he likes shall hear what he doesn't like.

CHAPTER XLVI.

THE DEMONSTRATIVE PRONOUN.

1. Here are two photographs; *this* is a view of Niagara Falls, and *that* is a view of the Natural Bridge in Virginia.
2. *These* are the tiny seeds of the poppy, and *those* are the winged seeds of the maple.
3. In *these* are hidden splendor of buds and blossoms; in *those* the strength of a tree and the glory of its leaves.

This in the first sentence stands for *the photograph that is here*; *that* means *the photograph that is there*. *This* and *that* are pronouns that point out. In the second sentence what does *these* mean? *those*? In the third sentence by what words may we replace *these*? *those*? What do these pronouns do? Which points to the nearer object, *this* or *that*? *these* or *those*?

A demonstrative pronoun is one that points to the object to which it relates.

The demonstrative pronouns are : *this*, and its plural, *these* (pointing to something near); *that*, and its plural, *those* (pointing to something farther away).

Notice the demonstrative pronouns in the following sentences. To what does each point? Is it near or farther away?

4. "These are my jewels," said Cornelia, resting her hands on the shoulders of her little sons.

5. That is the spider's palace that lies sparkling with dewdrops.

6. "For those that wander they know not where
Are full of trouble and full of care."

7. This is the National Monument, 555 feet high.

8. These are Thy daily gifts, the vital air, the constant sun, the sure foundation of the earth, the overarching sky.

NOTE: *Remembering that the office that a word performs in a sentence determines what part of speech it is, it is apparent that adjectives that do not denote quality may be used as pronouns, thus:*

9. *One* sent coal to the poor woman, *another* flour, a *third* cloth.

10. *Several* spoke in praise of this measure.

11. *Many* perished on the severe journey.

These are called *adjective* or *indefinite* pronouns.

Pronouns that limit a following noun share the quality of the pronoun with that of the adjective, thus:

12. *What* books do you like best?

13. You may have *what* books are here.

14. *These* men brought provisions for the poor family.

These are called *pronominal adjectives*.

CHAPTER XLVII.

THE AGREEMENT OF PRONOUNS WITH THEIR ANTECEDENTS.

The antecedent of a pronoun is the noun which it represents.

A pronoun must agree with its antecedent in gender, number, and person.

I.

1. De Soto was buried in the waters of the Mississippi, which he discovered in 1542. His men built boats in which they sailed down the river to its mouth.

Name each pronoun in the above sentence ; state its antecedent ; give its gender, number, and person, and the reason.

2. He that filches from me my good name,
Robs me of that which not enriches him
And makes me poor indeed.

—SHAKESPEARE.

Give the gender, number, and person of each pronoun in the above quotation, and state its antecedent.

II.

1. If each of the pupils did his very best, how happy the teacher would be !

2. Every one of the children brought his little gift for the poor.

When the antecedent of a pronoun includes both the masculine and feminine gender, the best usage makes the pronoun masculine. In the first sentence each is both masculine and feminine since the pupils are boys and girls. The awkward form, *his or her*, and the plural form, *their*, are not in as good usage as the singular masculine form *his*.

Explain carefully the use of *his* in the second sentence.

3. The contractor and his men worked day and night to complete their task.

4. Carl and I have our lessons to learn.

5. You and Anna have done your work beautifully.

When a pronoun has two or more antecedents connected by *and*, it is of plural number. If the antecedents are of different persons, the pronoun is of the first person if either antecedent is of the first person ; but otherwise it is of the second person.

Explain carefully the number and person of *their*, *our*, *your*.

6. Neither the silk nor the velvet has lost its brightness.

7. Either the silk or the velvet has lost its brightness.

When a pronoun has two or more antecedents, each of singular number, connected by *nor* or *or*, it is of singular number.

8. The committee is sitting in its new chamber.

9. The committee have gone to their homes.

When the antecedent of a pronoun is a collective noun, the pronoun is singular if its antecedent is thought of as a single object, and plural if it is thought of as a collection of individual objects.

When it is difficult to make the pronoun agree with its antecedents because of their being of different genders, it is better to change the construction of the sentence so that each noun may have its representative pronoun.

III.

1. One of the books that are most valued by me is lost.
The one of my books that is most valued by me is lost.

Determine the antecedent and the number of *that*, and state why the verb is *are valued* in the first sentence, and *is valued* in the second.

2. The typewriter is one of the most valuable helps that (*has, have*) been invented in this century.

Select correct form for the verb in the above sentence, and give reason for your choice.

3. I who tell you this saw the occurrence.
He who tells you this saw the occurrence.

Why *tell* in the first sentence, and *tells* in the second ?

Explain the gender, number, and person of the pronouns in the following sentences :

4. My brother and I have enjoyed our visit to England.
5. You and your sister will find many beautiful scenes for your cameras in your tour through California.
6. If every scholar has his lesson perfectly prepared this afternoon, we will walk to Echo Bridge.
7. The boy and his companions have filled their baskets with chestnuts.

Insert proper pronouns in the blanks in the following sentences ; or, if preferable, change the construction :

8. Neither the man nor the woman has found — ticket.

9. Each in — own way rose and spoke.

10. The man and his wife have brought — luncheon.

(If the thing possessed belongs to them in common, the pronoun *their* may be used.)

11. If any boy or girl finds the book, — will please bring it to the desk.

12. The flock of sheep hurried to — grazing ground.

13. The flock of sheep had been out in rain and dust. The whiteness of — (fleece, fleeces) was turned to a dirty gray.

14. If the manufacturer and the workman differ in — opinions, it is because — have — different interests in view.

15. The pupil's father who has been promoted is much pleased ; but the little girl's mother who has lost her promotion feels very sorry.

A relative pronoun should not refer to a noun or pronoun in the possessive case. Change the construction of the last sentence.

Change the awkward construction of the following sentence :

16. Mr. Whittier's sister's poems, to whom he alludes in "Snow Bound" as "our youngest and our dearest," are included in the volumes of his complete works.

CHAPTER XLVIII.

THE DECLENSION OF PRONOUNS.

The Personal Pronouns.

FIRST PERSON.		SECOND PERSON.	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i> I	we	you, thou	you, ye
<i>Pos.</i> my, <i>mine</i>	our, <i>ours</i>	your, <i>yours</i> , thy, <i>thine</i>	your, <i>yours</i>
<i>Obj.</i> me	us	you, thee	you

THIRD PERSON.				
	<i>Singular</i>			<i>Plural</i>
	<i>Masc.</i>	<i>Fem.</i>	<i>Neu.</i>	<i>M. F. N.</i>
<i>Nom.</i>	he	she	it	they
<i>Pos.</i>	his	her, <i>hers</i>	its	their, <i>theirs</i>
<i>Obj.</i>	him	her	it	them

NOTE: The forms *mine*, *ours*, *yours*; *thine*, *hers*, *theirs*, are *independent possessives*—that is, they are used without any following noun naming the thing possessed. They are used in the nominative and objective cases only.

The Compound Personal Pronouns.

SINGULAR.					
	1st p.	2d p.	3d p. M.	3d p. F.	3d p. N.
<i>Nom.</i> and <i>Obj.</i>	myself	yourself	himself	herself	itself
		thysself			
PLURAL.					
	1st p.	2d p.	3d p.		
<i>Nom.</i> and <i>Obj.</i>	ourselves	yourselves	themselves		

The Interrogative Pronouns.

	<i>Singular and Plural</i>		<i>Singular only</i>
<i>Nom.</i>	who	which	what
<i>Pos.</i>	whose		
<i>Obj.</i>	whom	which	what

The Relative Pronouns.

The relative pronouns, *who*, *which*, *what*, have the same forms as the interrogative pronouns; and *that* is used without change of form in the nominative and objective cases only.

The Demonstrative Pronouns.

The demonstrative pronouns, *this*, *that*, *these*, and *those*, are used in the nominative and objective cases only; *this* and *that* being singular, and *these* and *those* being plural.

The Indefinite Pronouns.

The indefinite pronouns are :

Distributives :	each, neither, either.
Of number and quantity :	many, some, any, all, few, both, one, none, aught, naught.
Compounds :	no one, nobody, nothing, some one, somebody, something, any one, anybody, anything, every one, everybody, everything.
Comparatives :	such, other.

Reciprocal Pronoun Phrases.

one another	each other
-------------	------------

Each other refers reciprocally to two persons, *one another* to more than two.

CHAPTER XLIX.***THE PARSING OF A PRONOUN.*****I.**

In parsing a pronoun we state, in order :

I. The class—personal, interrogative, relative, demonstrative, indefinite.

II. If personal, of what person—first, second, third; whom it represents; if relative, the antecedent.

III. Its person, number, and gender.

IV. Its case, with the reason for it.

II.

Review pronouns by parsing those that are found in Chapters XXVI., XXVII., XLIV., XLV., XLVI., and XLVII.

CHAPTER L.***SOME PLANS FOR COMPOSITION WORK.***

In grammar grades all composition work should be thoroughly discussed in the class. The aim of the work here is not to obtain originality of matter, but clearness and beauty of expression. The class work is properly to plan the composition, and then to discuss the thoughts that may be written under each subdivision. The home work of the pupil is to recall the plan and the thoughts that are to be written under each; to clothe the outlines of these thoughts with suitable language correctly expressed; to capitalize, punctuate, and paragraph correctly; and to see that the

form of the composition is according to the model, that its whole appearance is neat, and that it is folded as the teacher may direct. The criticism should be by the teacher to the pupil personally, or by the class in a discussion of the best ways of expression, paragraphing, etc. The corrected form of a composition should always be required. This corrected form should be in the form of a newly written copy, and not by interlinings of the first copy. Written corrections by a teacher are usually disregarded by the pupil.

The form of the composition. Paper of letter size (about eight inches wide by ten inches long) should be used, and as soon as practicable the pupils should become accustomed to the use of unruled paper.

The title should be written one and one-half inches from the top of the page, and so spaced that the initial and final letters shall be at equal distances from the edges of the sheet.

The body of the composition should be begun one inch below the title. A margin of one inch should be left at the left of the body of the composition, and a margin of one-half inch at the right. The indentions of the paragraphs should be one-half inch.

The pages should be written upon in order, and numbered.

The composition should be folded evenly and once only, lengthwise of the sheet. Placing the folded sheet with the fold at the right, beginning one and one-half inches from the top, write the title; below that, the name of the writer; and below that, the date when given to the teacher.

	LINE OF FOLD.
TITLE	
NAME	
DATE	

The Planning of the Composition. Supposing that the subject for the composition is "A Country Road," the teacher writes this upon the board. Then suggestions for topics are asked of the class. As these are given, they are written, not under the subject, but at one side. After the teacher has drawn from the class a sufficient number of topics, the order of their arrangement should be discussed. There should be, also, an introduction to the subject. Perhaps we may give such an introduction as this :

As I was once driving with my father from Haverhill to Hampstead, we came to a road that branched off at the right. It looked so cool and shady, so quiet and inviting, that my father turned the horse into it and we drove slowly along it.

Then the plan, as arranged, may be like this :

Introduction—Where we found the road.

Time of season at which we explored it.

The trees, shrubs, flowering plants, and weeds that lay along it.

The scattered houses along the way, and any interesting things noticed about them.

The little animals seen along the way ; the birds.

The sunshine sifting through the trees.

The end of the road.

The little schoolhouse that was at the corner.

The delights of such a ride.

Other subjects which may be planned in the same way are :

An Old Barn.

“The barn was low and dim and old,
Broad on the floor the sunshine slept,
And through the windows and the doors,
Swift in and out the swallows swept.”

A Trout Brook.

A City Street, and its Sights.

The Snowstorm.

The Schoolroom Clock, and What it Sees.

Miss Cherry-Blossom's Party.

In Mrs. Dana's "Plants and their Children," will be found a wealth of material that may be used in compositions on flowers.

The Stories Told by the Tiles of an Old-Fashioned Fireplace. (Describe what they may have seen.)

Faces that the Mirror Sees.

The Story of an Echo.

CHAPTER LI.

PHRASES AND CLAUSES.

Groups of words may be used to perform the office of a noun, an adjective, or an adverb.

*When such a group of words does not contain a subject and a predicate, it is called a **phrase**.*

*When such a group of words contains a subject and a predicate, it is called a **clause**.*

I.

The Phrase as a Noun.

1. To help others is the secret of happiness.

What is the secret of happiness? What is the subject of the verb *is*? Is this subject a word or a group of words? Does this group of words contain a subject and a predicate? What name do we apply to it? Like what part of speech is it used?

2. The children wished to visit the Old Manse at Concord.

What did the children wish? What is the object of the verb *wished*? Is it a word or a group of words? What name do we apply to it? Why? Like what part of speech is it used?

3. It was interesting to see the scene of the Concord fight.

What group of words means the same thing as *it*? How do you know that this group of words is a phrase? Like what part of speech is it used?

*A phrase used to perform the office of a noun is a **noun phrase**.*

Why may we say that each of the phrases in the above sentences performs the office of a noun ?

Find the noun phrases in the following sentences. Why do you think that each is a noun phrase ?

4. To relieve the wretched was his pride.

5. Being faithful in little duties makes us worthy of great trusts.

6. Hygiene teaches us to keep the pores of the skin open.

7. To watch a spider building his web is a lesson in patience.

8. The hunter loves roaming the forests in search of game.

9. To breathe the fragrant air of the forest is a pleasure.

II.

The Phrase as an Adjective.

1. Contentment is a pearl of great price.

What group of words modifies *pearl*? This phrase performs the office of what part of speech ?

2. " All at once I saw a crowd,
A host of golden daffodils."

What group of words modifies *host*? This phrase performs the office of what part of speech ?

3. The smell of clover in the fields, of blooming rye on the hills, of the wild grape beside the woods, and of the

sweet honeysuckle and spiræa beside the house, often comes back to him who lived, as a child, in the country.

What phrases modify *smell*? Find four other phrases that are used as adjectives in the above sentence, and tell what noun each modifies.

A phrase used to perform the office of an adjective is an adjective phrase.

Find the adjective phrases in the following selection, and tell what each modifies.

The warm breath of the meadow comes up in your face; to your knees you are in a sea of daisies and clover; from your knees up you are in a sea of solar light and warmth. Now you are prostrate like a swimmer, or like a surf-bather, reaching for pebbles or shells; then like a devotee before a shrine, or naming his beads, your rosary strung with luscious berries.

—From “Picking Wild Strawberries,” by JOHN BURROUGHS.

III.

The Phrase as an Adverb.

1. “The mistletoe hung in the castle hall,
2. The holly branch shone on the old oak wall.”

What group of words tells *where* the mistletoe hung? *where* the holly branch shone? What does each of these groups of words modify? These phrases are used as what part of speech?

3. The trees are heavy with leaves, and the gardens full of blossoms. The whole atmosphere is laden with perfumed sunshine.

What group of words modifies the adjective *heavy*? *full*? the verb *is laden*? These phrases are used as what part of speech?

A phrase used to perform the office of an adverb is an adverbial phrase.

Find the adverbial phrases in each of the following sentences. Why do you think each an adverbial phrase? What does each modify?

4. Keep your friends by fidelity, conquer your foes by courtesy, win all by goodness and kindness.

5. The martins came promptly on the first day of April, and took up their quarters in the boxes that we had prepared for them; and soon all sorts of birds arrived by thousands, and made the island alive with sound and motion.

6. "Can you put the lily back on the stem,
And cause it to live and grow?
Can you mend the butterfly's broken wing
That you crushed by a hasty blow?"

IV.

Find the phrases in the following sentences; determine of what kind each is; state what word each adjective phrase or adverbial phrase modifies.

1. It is not right to say an unkind thing.
2. To observe the habits of animals or of birds is a most delightful study.
3. September is the month of tall weeds. They give a rich color to the roadsides. Along the country ways there

grows an abundance of golden-rod and of blue and purple asters. Here and there, like flame, appear the leaves of the crimson sumac; while behind the fence, or crowning the rocks, appears the dark green of the cedars with a still fire of woodbine at its heart.

4. The fish all run down stream in the fall, except the trout. By mid-October the toads and the turtles have buried themselves in the earth. The black bear will go into winter quarters when the snow comes. He does not like the looks of his big tracks in the snow. They tell too plainly about his comings and goings.

5. "Towards the sun his hands were lifted,
Both the palms outspread against it,
And between the parted fingers
Fell the sunshine on his features,
Flecked with light his naked shoulders,
As it falls and flecks an oak tree
Through the rifted leaves and branches."

V.

Write sentences containing the following phrases :

1. To speak the truth—
2. Sharing our pleasures with our friends—
3. Washing the dishes—
4. Playing football—
5. To travel in foreign countries—
6. —to see the bright stars at night.
7. —to learn the habits of bees.

8. —to avoid bad company.
9. —to be courteous to everyone.
10. —by saving little sums of money.

11. Of the sun; of the flowers; of the horse; of a kind word; in the city; in the country; in Central Africa; in the school; protecting his little birds; helping the smaller children; guiding his boat; finding a crow's nest; sleeping on a bed of fir balsam; of clear, cool water; of dry fire-wood; into the river; between the two tents; above the dark woods; through the thick branches; along the deep, dark stream; on the ice.

Write a composition on *A Camp in the Woods*, and underline all the phrases that you use.

The plan for the composition may contain the following hints: Reason for camping out; place selected for the camp; pitching the tent; spreading the boughs for the bed; cooking; the sports of the day; the occupations of the evening; strange sounds and sights in the forests.

NOTE: Phrases are sometimes named from the word which introduces them, thus, *prepositional phrase*, *participial phrase*, etc. Since the service that a word or group of words performs determines the part of speech under which it is classed, it is better to hold to this one principle (of service) in naming. We may, however, say that the phrase is *introduced* by a preposition, a participle, etc., thus: *The child was cradled in a manger.* "*In a manger*" is an *adverbial phrase of place*, introduced by the preposition *in*, and *modifying the verb* "*was cradled.*"

CHAPTER LII.

CLAUSES.

I.

The Clause as a Noun.

1. That idleness is the mother of mischief has been proved by many examples.

What has been proved? Is the subject of *has been proved* a word or group of words? Does this group of words contain a subject and a predicate? What name may we apply to it? Like what part of speech is it used?

2. Philip Nolan said that he would go to sleep.

What did Philip Nolan say? *What* is the object of *said*? Is it a word or group of words? Does it contain a subject and predicate? Like what part of speech is it used?

A clause used to perform the office of a noun is a noun clause.

Find the noun clauses in the following sentences :

3. When misfortunes come is the time to test friendships.

4. I saw that the little boat was in danger; that it could escape the rocks seemed impossible; that it would go over the falls seemed unavoidable.

5. "Tommy thought there was no one to see him,
None in the road, or the fields, or the wood;
But all the willows, and all the grasses,
And clouds and daisies could see where he stood."

II.

The Clause as an Adjective.

1. There cannot be a man who loves the old flag as I do.

What group of words modifies *man*? This clause performs the office of what part of speech?

2. He read all the foreign papers that came into the ship.

What word does the clause *that came into the ship* modify? It performs the office of what part of speech?

3. The barn swallows who build in barns or covered bridges usually line their nests with soft feathers.

What is the clause in this sentence? What does it modify? Like what part of speech is it used?

A clause used to perform the office of an adjective is an adjective clause.

Find the adjective clauses in the following sentences; tell what each modifies; give a reason for calling it a clause; for calling it an adjective clause:

4. I would not honor on my list of friends the man who needlessly sets foot upon a worm.

5. Weeds that give food to neither bee nor beast furnish seeds to the fall and winter birds.

6. He who walks in other people's tracks makes no discoveries.

7. "Dare to be true! Nothing can need a lie;
A fault which needs it most grows two thereby."

8. "He prayeth best who loveth best
All things both great and small ;
For the dear God who loveth us,
He made and loveth all."
9. "All the buttercups standing together,
All the wild roses that stood by the way,
Laughed and rustled, ' See Tommy, see Tommy !—
Tommy played truant to-day.' "

III.

The Clause as an Adverb.

1. When the Indian paddled his canoe on the Merri-mack, its waters turned no mill wheels.

What clause denotes *time* in this sentence ? the time of what verb ? What verb does the time-clause modify ? It performs the office of what part of speech ?

2. Where the great cities of Manchester, Lawrence, and Lowell are now, there was only an unbroken solitude.

What clause denotes *place* in this sentence ? The clause modifies the thought of what statement ?

3. While the winter weather is most severe the blanket of snow protects the roots of the little plants.

4. Before the snow had ceased to fall the sun broke through the western clouds.

What clause in each of the above sentences is an adverbial clause ? Why may we call it an *adverbial* clause ?

5. If any other man was ill, Philip Nolan was the kindest nurse in the world.

6. Then if anybody was sick or died, he was always ready to read prayers.

7. If you do not know the story of Philip Nolan, you will enjoy reading it in "The Man Without a Country."

In these three sentences the modifying clauses are conditional clauses. They state under what conditions the principal statements are true. They are adverbial clauses.

A clause used to perform the office of an adverb is an adverbial clause.

Find the adverbial clauses in the following sentences ; state why they are adverbial clauses, and what each modifies :

8. In the Paradise of Children, whenever a child wanted his dinner he found it growing on a tree, and, if he looked at the tree in the morning, he could see the expanding blossom of that night's supper.

9. While this old world was in its infancy, there lived two children named Epimetheus and Pandora.

10. Once on a time, when Pandora entered the cottage where Epimetheus lived, she saw a great box.

11. Although she was warned not to open the box, she did open it.

12. As she opened it, a great cloud of little beings rushed out.

13. When they had come out, they began to annoy the whole world, for the name of each one was Trouble.

14. "When to the flowers—so beautiful—
The Father gave a name,
Back came a little blue-eyed one
(All timidly it came)

And standing at its Father's feet,
And gazing in His face,
It said in low and trembling tones,
With sweet and gentle grace :
' Dear God, the name Thou gavest me
Alas ! I have forgot.'
Then kindly looked the Father down,
And said, ' Forget-me-not.' "

IV.

What are the clauses in the following sentences ? Of what kind is each, and what do the adjective and adverbial clauses modify ?

1. How Hiawatha built his light canoe is told in the chapter entitled, " Hiawatha's Sailing."

2. The Birch Tree said, " Take my cloak, O Hiawatha ! " and the Cedar said, " Take my boughs, O Hiawatha ! " and the Fir Tree said, " Take my balm, O Hiawatha ! "

3. He who swims against the tide needs strong arms.

4. He who reigns within himself, and rules passions, desires, and fears, is more than a king.

5. When the Breton sailor puts to sea, his prayer is, " Keep me, my God, for my boat is so small and Thy ocean is so wide ! "

6. But, oh, how silently yet how truly does the faint color that is seen on the willows across the snow, speak to me of softer skies and golden weather !

7. A weed seems never to lose its courage ; when it cannot have the best ground, it will accept the poorest.

8. He who speaks evil of another to you, will speak evil of you to another.

V.

*An adjective clause introduced by a relative pronoun is called a **relative clause**.*

Find the relative clauses, their verbs, subjects nominative, relative pronouns and antecedents, in the sentences preceding and in the paragraph that follows :

In his own room David had gathered the treasures which he loved best ; the rod that had been his companion in many a joyful fishing excursion, the rifle which he had never used to destroy life since he saw the reproachful eyes of the wounded deer, the medal which he had won "by honorable deportment and faithful effort," in the district school. Above the cap that his father wore in the war he had hung a little silken flag like that for which his father had died. Over his desk hung a picture of his mother, beneath which he had placed a vase that was seldom without flowers, and lying on the desk, worn with use, was the Bible which was her last gift to him. The books here were those which were like old friends : "The Swiss Family Robinson," "A Child's History of England," "The Franconia Stories," "Henry Esmond," and "Lorna Doone."

Insert relative clauses in the following sentences :

1. The snow, which — —, was unbroken by any track when morning came.
2. The men, whose — —, broke paths through the drifted roads.
3. The little birds, whom — —, sought food in the

sheaf of wheat — the kind farmer had put outside his door for them.

4. The well-curb, over — —, looked like a Chinese roof.

5. A huge drift, — —, was tunneled through.

6. The sun, — not seen — three days, shone upon a world of white.

When a sentence is composed of two or more clauses, each independent of any other, the clauses are said to be *coördinate*.

When a clause bears the relation of a noun, an adjective, or an adverb to any other clause, it is said to be a *subordinate clause*. The clause to which it bears such relation is said to be *principal* to it.

Classify as principal or subordinate the clauses in the illustrative sentences in this chapter.

CHAPTER LIII.

I.

THE PARSING OF A PREPOSITION.

In parsing a preposition, state :

I. What kind of a phrase it introduces.

II. To what word it shows the relation of its object.

Parse the prepositions in Chapter XXXVI ; IV, V.

II.

THE PARSING OF A CONJUNCTION.

In parsing a conjunction, state :

I. What kind of a conjunction it is—coördinate, if it connect words, phrases, or clauses that are coördinate (inde-

pendent of each other); subordinate, if it connect a subordinate clause to a principal clause.

II. If coördinate, what elements it connects; if subordinate, what kind of a clause (noun, adjective, or adverbial) it introduces, and to what it joins it.

Conjunctions occurring in pairs—*both, and; not only, but; either, or; though, yet*—have the joining force of a single word, and should be parsed together.

Parse the conjunctions in Chapter XLI.

III.

INTERJECTIONS.

Interjections, having no grammatical relations to any other words, are simply named as interjections, and classified by the feeling which each expresses.

CHAPTER LIV.

A SELECTION FOR STUDY AND MEMORY.

In preparation for the study of the selection given beyond—"The Chambered Nautilus"—the class may be shown, if possible, the shells of the paper nautilus and the pearly nautilus, or pictures of these mollusks. Then they should learn the facts given in the following introduction. Thus they may be led to see how the poet's fancies build upon simple facts: that, like the painter or the sculptor, he fashions common material into something of wonderful beauty.

In the Southern seas, and especially in the Mediterranean in the neighborhood of Messina, there is found a kind of floating polyp or cuttle fish with eight arms, two of which

are expanded into broad webs which once were thought to be sails for the little mollusk—sails which it spread to the breeze that it might be wafted over the “unshadowed seas.” So the poet calls this little argonaut—

“The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted.”

These webbed arms are not sails; they are the hands with which the little creature grasps his boat, or shell, when swimming. They fashion, too, the boat, for they give the secretion of which it is made; they mend and repair it when any break comes in its delicate texture, soldering like skilful workmen into its crevices any chance bit of shell that comes in their way. The boat in which the nautilus rides is very thin, like paper; it is transparent, and so flexible that when wet its sides may be pressed together. The little occupant of the boat may leave it at his pleasure, since he is attached to it only by the grasp of the two arms, but sometimes in fright—for the paper nautilus is very timid—he loses his boat, and dies because bereft of it.

There is another nautilus, the pearly nautilus, whose shell is like pearl, beautiful in texture and color. Unlike the paper nautilus, the pearly nautilus is attached to his shell. This shell is chambered, and in the outer chamber lives its tenant. These chambers are air chambers, and the nautilus has such control over them that the shell swims or sinks at his pleasure. He lives in deep water, but sometimes floats along the shore, his tentacles outspread, but not resembling the purple sails of the paper nautilus.

After reading the poem a dictionary study should be made of unfamiliar words. Then every line of the poem should be talked over with the pupils, every possible picture should be presented, and the choice of words and the beauty of expression brought to their consciousness. They must see the change that comes in the fourth stanza, and express in their own prose the meaning of the last two stanzas. Then they should recall by memory the sequence of pictures and ideas. After this careful and interesting work, the memorizing of the poem requires but little effort.

THE CHAMBERED NAUTILUS.

This is the ship of pearl which poets feign
Sails the unshadowed main,—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.
Its webs of living gauze no more unfurl ;
Wrecked is the ship of pearl !
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed !
Year after year beheld the silent toil
That spread his lustrous coil ;
Still, as the spiral grew,
He left the past year's dwelling for the new,

are expanded into broad webs which once were thought to be sails for the little mollusk—sails which it spread to the breeze that it might be wafted over the “unshadowed seas.” So the poet calls this little argonaut—

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After reading the poem a dictionary study should be made of unfamiliar words. Then every line of the poem should be talked over with the pupils, every possible picture should be presented, and the choice of words and the beauty of expression brought to their consciousness. They must see the change that comes in the fourth stanza, and express in their own prose the meaning of the last two stanzas. Then they should recall by memory the sequence of pictures and ideas. After this careful and interesting work, the memorizing of the poem requires but little effort.

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Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed !
Year after year beheld the silent toil
That spread his lustrous coil ;
Still, as the spiral grew,
He left the past year's dwelling for the new,

Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.
Thanks for the heavenly message brought by thee,
Child of the wandering sea
Cast from her lap, forlorn !
From thy dead lips a clearer note is born
Than ever Triton blew from wreathéd horn !
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings :—
Build thee more stately mansions, O my soul,
As the swift seasons roll !
Leave thy low-vaulted past !
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea !

—OLIVER WENDELL HOLMES.

[Oliver Wendell Holmes, an American poet, born in Cambridge, Massachusetts, August 29, 1809 ; died October 7, 1894.]

CHAPTER LV.

THE PREDICATE AND THE APPOSITIVE USE OF ADJECTIVES.

I.

1. The garden is not pretty now.
2. The roses have been beautiful, the lilies have been exquisite, the violets have been abundant ; but a severe storm has broken the stalks and shattered the flowers.

3. The children were tired and silent, but after they had rested they became very merry and sportive.

What is the predicate in the first sentence? What adjective forms a part of it? What noun does that adjective modify? What is the relation of that noun to the predicate verb?

Analyze the first three predicates of the second sentence in the same way.

What is the first predicate in the third sentence? the last predicate in that sentence? Analyze each to show the relations of the adjectives to the predicate verb and to the subject nominative.

*An adjective forming a part of the predicate of a sentence and modifying the subject nominative of the predicate verb is a **predicate adjective**.*

Such adjectives are used to complete the meaning of the verbs *is, become, appear, look, seem, sound, taste, feel*, and some others.

Find the predicate adjectives in the following sentences, and state what noun each modifies:

4. At the approach of day the birds were very songful, but as the sun rose higher they became more quiet.

5. The earth appeared freshened by the rain; the grass looked greener, the air seemed clearer, and the sound of the bells, heard across the blossoming meadows, was more musical.

6. The food looked coarse but it tasted delicious, and after eating heartily of the supper that the neat housewife had kindly prepared for us, we felt greatly refreshed.

A predicate adjective may follow an infinitive to complete the statement about the subject of the infinitive.

Find the predicate adjectives in the following sentences, and state the case of the noun or pronoun which each modifies :

7. America expects every son of hers to be brave and loyal.

8. I wish you all to be happy, to become wise, to appear courteous, and to seem gentle.

II.

1. The man, tired and hungry, was grateful for the food and rest that we gave him.

2. I love the house, so homelike yet so humble ; the garden, so fragrant with flowers and with memories ; the dear, familiar river, still sparkling as in the days of my happy childhood.

3. And if my feet have trodden streets prouder than the old country road, and I have lived in palaces more magnificent than I could imagine in those older days, yet if I could find the old content and the dear, familiar faces there, I would gladly live once more in the little brown cottage, and wander no farther than along the grass-grown road and the field paths that were its neighbors.

Adjectives sometimes stand in a relation that is less close than that of an attributive adjective. They are placed after the nouns which they modify, are separated from them by a comma, and are equivalent to a qualifying clause or introductory to one. This is the *appositive use* of adjectives.

In the three sentences that are given above, find the adjectives.

tives that are used appositively, state what each modifies, and change the group of words in which each is found into a qualifying clause. What kind of a clause other than *qualifying* is each ?

CHAPTER LVI.

THE COMPARISON OF ADJECTIVES.

I.

1. Blanca Peak is 14,463 feet high ; Mont Blanc is 15,781 feet high ; Mt. Everest is 29,002 feet high.
2. Blanca Peak is a *high* mountain.
3. Mont Blanc is *higher* than Blanca Peak.
4. Mt. Everest is the *highest* mountain in the world.

In this set of sentences we have made a statement in regard to Blanca Peak—that it is a *high* mountain.

We compare two mountains, Mont Blanc and Blanca Peak, and state that Mont Blanc is the *higher*.

We compare Mt. Everest with all the mountains of the world, and state that it is the *highest*.

5. Philadelphia is a *large* city.
6. Chicago is a *larger* city than Philadelphia.
7. New York is the *largest* city of the three.

In this set of sentences we state that Philadelphia is a *large* city.

We compare two cities, and state that Chicago is the *larger*.

We compare three cities, New York, Chicago, and Philadelphia, and state that New York is the *largest* of the three.

We have changed the forms of the adjectives *high* and *large*

to make a comparison between *two* objects, and to make a comparison of one object with *more than one other* object.

The form of the adjective that we use in a simple statement is the *positive form* ; in a comparison of one object with one other, the *comparative form* ; and in a comparison of one object with more than one other, the *superlative form*.

The comparison of an adjective is a change of its expression to indicate a higher, or the highest, degree of what is denoted by the adjective.

An adjective is of the positive degree when its form indicates no comparison.

An adjective is of the comparative degree when it indicates comparison of one object with one other.

An adjective is of the superlative degree when it indicates comparison of one object with more than one other.

8. Ralph is a tall boy ; Harry is taller than Ralph ; Fred is the tallest of the three.

9. Fred is careful ; Howard is more careful than Fred ; Arthur is the most careful of all the boys.

Of what degree of comparison is each adjective in the preceding sentences ?

Of the following adjectives which are positive, which of the comparative degree, and which of the superlative degree of comparison ? Which indicate no comparison, which a comparison between two objects, and which a comparison between more than two objects ?

happy	more thoughtful	richer
longest	most industrious	colder

cold	coldest	strongest
strong	stronger	friendly
most friendly	more beautiful	sweet
sweetest	pleasanter	loveliest

Put each form in a good sentence.

Supply adjectives in these blanks ; state of what degree each is, and why :

10. To-day is — than yesterday.
11. The sun is — than the moon.
12. The dog is the — of all animals.
13. The Spring wore her — dress.
14. The Mississippi is — than the Amazon.
15. London is — than Paris.
16. The days in winter are — than the days in summer, but the nights are —.
17. February is the — month of the year.
18. The — flowers are all gone.

II.

Regularly the comparative form of adjectives of one syllable and of some of two syllables is made by adding the syllable *-er* to the positive form ; the comparative form of most adjectives of two syllables and of all adjectives of more than two syllables is made by prefixing the word *more* ; the superlative form of adjectives of one syllable and of some of two is made by adding the syllable *-est* to the positive form ; the superlative form of most adjectives of two syllables and of all adjectives of more than two syllables is made by prefixing the word *most* to the positive form.

Write the regular comparison of the following adjectives, and use each form correctly in a sentence :

brave	beautiful	wise
lovely	easy	mischievous
strong	polite	kind
thoughtful	rapid	swift
slow	lazy	happy

NOTE: Final *y*, when not preceded by a vowel, is changed to *i* before adding *-er* or *-est*.

The following adjectives are compared irregularly. Learn carefully their comparison:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good	better	best
bad, ill, or evil,	worse	worst
little	less	least
much	more	most
many	more	most
late	later }	latest }
	latter }	last }
far	farther	farthest
old	older }	oldest }
	elder }	eldest }
	further	furthest
fore	former	foremost }
		first }
hind	hinder	hindmost

* *Older* and *oldest* apply to persons or things; *elder* and *eldest* to persons only.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
	inner	inmost }
		innermost }
	nether	nethermost
	upper	upmost }
		uppermost }
nigh	nigher	nighest }
		next }
	outer	outmost }
		outermost }
top		topmost
		utmost }
		uttermost }

Study the adjectives in the following sentences. What *kind* of an adjective is each ? What does it modify ? Of what degree of comparison is it ? How is it compared ?

The patient humble bee glides over the golden buttercups, humming to himself as he goes, so happy is he. Down to the flowering nettle in the mossy-sided ditch, up into the tall elm, along the banks of the purling brooks, far inside the deepest woods, he wanders. His nest is under the rough grasses. The great oak may tremble in the storm, the heavy rain deluge the little flowers, the thick grasses be bowed, and the fierce blasts may tear the green oak leaves, but his home remains safe. The storm passes ; the air is sweeter and richer for the rain, like verse with a rhyme ; there will be more honey in the flowers. Humble the bee is, but wild—always wild, and humming to his flowers.

—Arranged from "The Pageant of Summer,"

by RICHARD JEFFRIES.

CHAPTER LVII.

THE PARSING OF AN ADJECTIVE.

In parsing an adjective we state, in order :

- I. The class to which it belongs—descriptive, designating, or limiting.
- II. Its use—attributive, predicate, or appositive.
- III. Its degree of comparison—positive, comparative, or superlative.
- IV. The noun or pronoun which it modifies.

Exercises in parsing adjectives may be given upon the selections in Chapters XXI., LV., and LVI.

CHAPTER LVIII.

THE ADVERB.

(A review and expansion of Chapter XXV.)

1. Remember now thy Creator.
2. "Often I think of the beautiful town
That is seated by the sea."
3. Always the sun is shining somewhere.
4. "Up and down the village street
The mimic army passed."
5. Many men have suffered severely in defence of their country.
6. "Therefore be at peace henceforward,
And as brothers live together."
7. Hiawatha journeyed westward.

8. When Hiawatha built his canoe, he
 “ Closely sewed the bark together,
 Bound it closely to the framework.”

In the above sentences certain words limit or modify the meanings of the verbs. *Now* limits the time of the verb *remember* ; *often* gives the idea of repetition to the verb *think* ; *always* of continuance to the verb *is shining* ; *somewhere* of place to the verb *is shining* ; *up and down* of direction to the verb *passed* ; *severely* of degree to the verb *have suffered* ; *therefore* of cause, and *henceforward* of time, to the verb *be* (see also section IV., following) ; *together* of manner to the verb *live* ; *westward* of direction to the verb *journeyed* ; *when* of time to the verb *built* ; *closely* of manner to the verb *sewed*, and *closely* of manner to the verb *bound*.

Words that limit or modify the meaning of verbs are adverbs.

II.

1. The house where Whittier was born is a very old New England farmhouse.

2. The screech owl has quite long ear-tufts of feathers which stand up very straight over his yellow eyes. He is finely mottled above with brown, black, and dark orange.

What part of speech is *old* in the first sentence ? What word modifies it ? What part of speech is *long* in the second sentence ? What word modifies it ? What other words in that paragraph modify adjectives ?

Words that modify the meaning of adjectives are adverbs.

III.

1. The hour-hand of a clock moves very slowly, but the minute-hand moves quite rapidly.

2. The cold and the snow have come too soon.
3. The robins have flown far away.

Read the first sentence, omitting *very* and *quite*. What do *slowly* and *rapidly* modify? What part of speech is each? What word modifies each? Read the second sentence, omitting *too*. What does *soon* modify? What word modifies *soon*? What does *away* modify? What modifies *away*?

Words that modify the meaning of adverbs are adverbs.

IV.

1. Surely goodness and mercy shall follow me all the days of my life.
2. We never looked upon a fairer sight than the glory of the sun upon the mountain snows.
3. "Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire."

In the above sentences the adverbs *surely*, *never*, and *perhaps*, modify each the sense of the complete sentence rather than any particular word in it.

An adverb is a word that modifies the meaning of a verb, adjective, or another adverb, or the sense of a complete clause or sentence.

An adverb that modifies a complete clause or sentence is termed a *modal adverb*.

The adverbs *Yes* and *No*, used independently in answer to questions, have the value of complete sentences to which they give an affirmative or negative meaning. They are therefore modal adverbs.

An adverb used to introduce a question is an *interrogative adverb*.

An adverb serving as a conjunction becomes an *adverbial conjunction*, for the service that a word performs determines what part of speech it is, and any subordinate relation that it holds may be expressed by an adjective modifying the noun that names its service.

An adverb sometimes modifies a prepositional phrase, as in the sentence *The road goes far beyond the limits of the town.*

The prepositional phrase, *beyond the limits of the town*, modifies adverbially the verb *goes*. The adverb *far* modifies the prepositional phrase. It will be seen that this is the use of an adverb to modify another adverb.

There, used to introduce a sentence but not to indicate the adverbial relation of place, is an *expletive*, the term meaning that it is used merely to *fill out* the sentence.

CHAPTER LIX.

I.

THE COMPARISON OF ADVERBS.

1. The horse goes *swiftly*.
The electric cars go *more swiftly*.
The steam cars go *most swiftly*.
2. The robin sings *sweetly*.
The bobolink sings *more sweetly*.
The song-sparrow sings *most sweetly*.
3. The boy ran *fast*, the man ran *faster*, but the horse ran *fastest*.
4. Mary writes *often*, Annie writes *oftener*, and Alice writes *oftenest*.

5. Robert does his work *well*, Arthur does his work *better*, and Philip does his work *best*.

The form of most adverbs of manner and degree may be changed to express a higher, and the highest, degree of what is denoted by the adverb. This is termed **comparison of adverbs**.

Adverbs are compared generally by prefixing to the simple adverb *more* to form the comparative degree, and *most* to form the superlative degree.

Compare in this way the adverbs formed in section IV. of the preceding lesson.

Some adverbs add to the positive *-er* to form the comparative, and *-est* to form the superlative, thus: positive *soon*, comparative *sooner*, superlative *soonest*.

Compare in this way the following : *fast, near, often, loud*.

The following adverbs are irregular in their comparison :

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
well	better	best
ill	worse	worst
badly }		
near }	nearer	nearest
nigh }		
fore	further	furthest
far	farther	farthest
late	later	latest }
		last }
(rath)	rather	

NOTE : *Rath* is an old word, not now in use, meaning *quickly* ; hence, *rather* means *more quickly, sooner*.

II.

THE PARSING OF AN ADVERB.

In parsing an adverb we state, in order :

I. What kind of adverb it is—time, place, cause, manner, direction, etc.

II. Its degree of comparison.

III. The verb, adjective, adverb, phrase, clause, or sentence, which it modifies.

Parse the adverbs in the following sentences :

1. In early summer the nests that still have eggs in them are not, like the nests of the earlier spring days, easily found.

2. The tall growth of the grass quite covers the nests of the birds who build on the ground.

3. A crow rises lazily from the field, and flies heavily into an apple tree, cawing hoarsely and dolefully in his flight.

4. A little brown bird scolds sharply from the apple tree, and then, all at once, with a quick flight, dives into the hedge.

5. Presently he will be back again in the apple tree, watching sharply the strange and unwelcome being who has come so boldly into his domain.

6. Birds differ as much in their characteristics as men do, but they resemble men quite closely in caution and curiosity.

NOTE : When several words are used as a single adverbial expression, as *all at once* in the fourth sentence, it is best to parse them together as a *phrase adverb*.

CHAPTER LX.

THE USE OF PREDICATE ADJECTIVES AFTER VERBS OF SENSATION, ETC.

1. The rose smells *sweet*—not *sweetly*.

The modifier represents a quality of the subject noun, not a manner of action of the predicate verb.

2. In her plain drab gown the Quakeress looked *beautiful*—not *beautifully*.

The modifier represents a quality of the subject noun, not a manner of action of the predicate verb ; hence we properly use an adjective—not an adverb.

3. The music sounds *distinct*, but the trumpet sounds *distinctly*.

The quality of distinctness belongs in the first clause to the music, not to the action of the verb ; in the second clause, the quality of distinctness belongs to the action of the verb and not to the trumpet. This difference may be seen if we use the verb *is*. We may say, *The music is distinct*, but we cannot say, *The trumpet is distinct*.

The error of using an adverb instead of a predicate adjective in such sentences as the above is very common. A careful analysis of the following sentences will establish a method of deciding in such cases between the adverb and the predicate adjective.

4. How sweet the flowers smell !

Does *sweet* denote a quality of the flowers, or the manner of action ? Compare : *The flowers are sweet*. *The flowers sway gently*.

5. The prisoner appears innocent.
6. The prisoner felt glad to be released.
7. The flowers were arranged beautifully.
8. The flowers looked beautiful, as they were arranged.
9. His cough sounds bad.
10. The boy sounds his r's badly.

Give the correct forms of the following sentences :

11. The piano sounds (*bad, badly*) because it is out of tune.
12. It sounds (*bad, badly*) to hear anyone swear.
13. She feels (*bad, badly*) because her mother is ill.
14. She feels (*bad, badly*) because she has done wrong.

NOTE: Some recent authors would use *bad* when moral badness is implied, and *badly* when the feeling arises from something else than the moral badness of the subject. This distinction has not, however, the authority of usage. It is interesting to analyze such sentences as the above, noticing whether moral badness is or is not implied.

15. An old shoe feels (*easy, easily*).
16. The apple in my desk feels (*soft, softly*).
17. The boy feels (*soft, softly*) in his desk for his pen.
18. She looked (*innocent, innocently*) to me.
19. She looked (*innocent, innocently*) at me.

Explain these sentences :

20. I gladly felt in my pocket for a coin for the poor man, and I felt glad to help him.

21. The oaths that the organ man uttered when his organ sounded (*bad, badly*), sounded (*bad, badly*).

22. When I heard the voice of my dear mother it sounded (*good, well*) to me.

23. I knew that his health was restored because his voice sounded so (*good, well*).

24. The carriage rides *easy*. The carriage rides *easily*.

Which of these last sentences would represent the feeling to the person within the carriage? Which would represent the way in which it rolls over the road?

25. As you tell the story it sounds *different*. As you play the trumpet it sounds *differently*.

Is each of these sentences correct? Explain.

CHAPTER LXI.

A LESSON FOR DICTIONARY WORK AND FOR DISCUSSION.

A teacher who had grown weary in correcting compositions, fell asleep late one evening over her work. From her light slumber she was aroused by the noise of voices that sounded much as they do when they are heard over a telephone. As the teacher's senses grew more keen, she found that the voices came from some little beings that seemed to be sitting on the pile of compositions and holding a discussion there. They were Familiar Words who were discussing their wrongs.

"The children are not entirely to blame for misusing us," said the first speaker. "They do as the big people with whom they associate do—their fathers and mothers, for example."

"But their fathers and mothers may not have been taught how to treat us, and these children have," said a little fellow; "although I have reason to complain very severely of the treatment that nearly everyone gives me. Now my name is *Of*, and I am not very big, but that is no reason why everybody should take advantage of me. I am the most mercilessly overworked word in the dictionary. People say that they 'consider of' and 'approve of' and 'accept of' and 'admit of' all sorts of things. Then they say 'all of us' and 'both of them' and 'first of all,' and they tell about looking 'out of the window' or cutting a piece of bread 'off of the loaf.'"

"Pshaw!" said the word *Up*, "I am not much bigger than you, and I do twice as much work. People 'wake up' in the morning and 'shake up' the bed and 'wash up' and 'dress up' and 'draw up' to the table and 'eat up' and 'drink up' their breakfast. Then they 'jump up' from the table and 'hurry up' to 'go up' to the corner where the street car driver 'pulls up' and the passengers 'ascend up' the steps and 'go up' into the front seats, and the conductor 'takes up' their fares. All that is done before people 'get up' town and 'take up' their day's work. From that time until they 'put up' their books and 'shut up' their offices I do more work than any two words in the book, and even after business hours I am worked until people 'lock up' their houses and 'go up' to bed and 'cover themselves up' and 'shut up' their eyes for the night. All this is not half of what I have to 'put up' with, and I am a good deal 'worked up' over it."

"I do a great deal of needless work," said *But*. "People

say that they have no doubt 'but that' it will rain, and that they shouldn't wonder 'but that' it would snow."

"What I complain of," said the word *As*, "is that I am forced to associate so much with the word *Equally*. Only yesterday a man said that he could see 'equally as' well as another man. I don't see what business *Equally* had in that sentence."

"We, too, ought to be granted divorce," said a clamor of many voices, among which could be distinguished those of these couples: *Cover Over*, *Enter In*, *From Thence*, *Go Fetch*, *Have Got*, *Latter End*, *Continue On*, *Converse Together*, *New Beginner*, *Old Veteran*, *Return Back*, *Rise Up*, *Sink Down*, *They Both*, *Try And*, *More Perfect*, *Seldom Ever*, *Almost Never*, *Feel Badly*, *United Together*, *Over Again*, *Repeat Again*, and others.

When quietude had been restored, the word *Rest* said, "It is much worse to be cut out of your own work. I am ready to perform my part in the speech of the day, but almost everybody passes me and employs my awkward friend *Balance*. It is the most common thing in the world to hear people say that they will pay the 'balance' of the debt or will sleep the 'balance' of the night."

"I should like to protest," said *Among*, "against *Mr. Between* doing my work. The idea of a man saying that he divided an orange 'between his three children'!"

"It is no worse," said *Fewer*, "than to have people say that there were 'less' men in one army than in the other."

"No," added *More Than*, "and no worse than to have them say that there were 'over' 100,000 men."

"My friend *Liable* is doing nearly all of my work," said

Likely. "People say a man is 'liable' to be sick or 'liable' to be out of town, when the question of liability does not enter the matter at all."

"That fellow *Such* is doing all of my work," said *So*. "People say that there was never 'such' a glorious country as this, when they mean, of course, that there was never so glorious a country elsewhere."

"I heard someone say," said *Very*, that she was *awfully* glad that it was going to be vacation, and she was a teach—"

At this instant a slight breeze, or possibly some other cause, toppled the uppermost composition upon the desk, and when the teacher had replaced it, it was evident from the silence that the convention had adjourned.

—Adapted from "Language that Needs a Rest,"

by WILLIS BROOKS HAWKINS.

After the study and discussion of the correct use of these words, the pupils should write sentences containing them properly used. Make a list of these words in the order in which they occur, and number them. Write sentences containing *words* one, two, and three, for one day ; *words* two, three, and four, for the next day ; *words* three, four, and five for the next day, etc.

In this way each word will be written in three different sentences on consecutive days, by each pupil, with the advantage of dwelling upon their correct use the longer time.

CHAPTER LXII.

THE USE OF CAPITAL LETTERS.

Begin with a capital letter :

The first word of a sentence,

The first word of every line of poetry,

Every proper noun,

Every proper adjective (adjective derived from a proper noun),

All names applied to God and to Jesus Christ,

The names of religious denominations, of political parties, of great historical events, and of days designated for patriotic, religious, or memorial observance.

Common nouns personified,

The names of the months,

The names of the days of the week,

The words North, South, East, and West, when meaning sections of the country, but *not* when meaning points of the compass,

Titles of honor and respect,

Titles of relationship when forming a part of the address,

The words sir, madam, and their plurals, sirs, gentlemen, mesdames, when used in the salutation of a letter,

The first word of a direct quotation,

The important words in the titles of books, essays, and other literary articles.

The words I and O are always written in capitals.

Justify the use of capitals in the following selections :

1. Character is what we are; reputation is what others think us to be.

2. When the English Pilgrims went to Holland, they were quiet and happy for awhile, but they were very poor; and when the children began to grow up, they were not like English children, but talked Dutch, like the little ones of Holland, and some grew naughty and did not wish to go to church any more.

3. Glory to Thee, my God, this night,
 For all the blessings of the light;
 Keep me, O keep me, King of kings,
 Beneath Thine own almighty wings.

—THOMAS KEN.

4. The church of the Episcopalians was of brown stone. A gilded cross rose from its graceful tower, and a broad lawn of well-kept greensward surrounded it.

5. Come, gentle Peace, and with your presence heal the land o'er which the iron heel of War has trampled.

6. First April, she with mellow showers,
 Opens the way for early flowers;
 Then after her comes smiling May
 In a more rich and sweet array;
 Next enters June and brings us more
 Gems than the two that went before;
 Then lastly July comes, and she
 More wealth brings than all those three.

—ROBERT HERRICK.

7. The storm detained us in Portsmouth from Wednesday to Saturday.

8. Strive as God's saints have striven in all ages :

Press those slow steps where other feet have trod :

For us their lives adorn the sacred pages,

For them a crown of glory is with God.

Soldiers of Jesus ! blest who endure !

Stand in the battle ! The victory is sure.

9. I look hopefully forward to the time when peace and unity shall hold sway over the whole land ; when there shall be no North, no South, no East, no West, but one undivided country.

10. The President of the United States, the Governor of the Commonwealth, the Mayor of the city of Boston.

11. My dear Sir : My dear Madam : My dear Mother : My dear Aunt Mary :

12. Will you kindly give this copy of " Will Shakespeare's Little Lad " to my aunt, Miss Louisa Pyne ?

13. Please give my loving wishes to Aunt Louisa.

14. A German poet says, " Kindness is the golden chain by which the world is bound together."

15. David Crockett said, " Be sure you're right—then go ahead ! "

16. Sarah Orne Jewett wrote " Tales of New England."

17. I have been reading " At the Back of the North Wind," by George Macdonald.

18. In support of a measure so profoundly patriotic, party lines were swept aside, and Republicans and Democrats voted only as loyal sons of one common country.

CHAPTER LXIII.

THE CORRECT USE OF "SHALL" AND "WILL," AND OF "SHOULD" AND "WOULD."

I.

1. I shall see the general to-morrow.
2. You will see the general to-morrow.

Each of these sentences states simply a future act—something that naturally will happen—*simple futurity*.

3. I will see the general to-morrow.
4. You shall see the general to-morrow.

Each of these sentences expresses a future act that will happen because of the determination, wish, or willingness of the speaker—*distinct volition*. (*Volition* means an exercise of the will.)

To express simple future action, use shall in the first person and will in the second and third persons.

To express future action that will happen because of the determination, wish, or willingness of the speaker, use will in the first person, and shall in the second and third persons.

What do *shall* and *will* express in each of the following sentences?

5. I shall never go to that place again.
6. I will never go to that place again.
7. If I buy "Betty Alden" I shall not keep it. I will give it to you. You will read it with much pleasure, and it will strengthen your interest in the early colonial history.

8. His memory is very good, and I am sure that he will not forget his promise.

9. He shall not forget his promise, for I will remind him of it.

10. We shall never again behold the army marching with unbroken ranks, but we will not forget the dead heroes. We will cover their graves with flowers, we will recount their deeds of heroism, we will teach the children to love and honor them. No, their lives and deeds shall not be forgotten.

Decide if *simple futurity* or *distinct volition* is to be expressed by the following sentences, and insert *shall* or *will* accordingly.

11. I — be happy to do you a kindness.

12. You — be sorry if your friend goes away.

13. You — not make so great a sacrifice for me; I — not allow it.

14. If you give me "Evangeline," I — value it highly.

15. We — always be delighted to see our friends.

II.

1. Mr. Sumner says, "I shall see the general to-morrow."

2. Mr. Sumner says that he shall see the general to-morrow.

3. Mr. Sumner says, "I will see the general to-morrow."

4. Mr. Sumner says that he will see the general to-morrow.

A direct quotation is one in which the actual words of the speaker are used, such words being inclosed in quotation marks, as in the first and third sentences above.

An indirect quotation is one in which the thought, but not the exact words of the speaker, are given, as in the second and fourth sentences above.

In indirect quotations shall (or should) is used when the exact words of the speaker contained shall (or should), and will (or would) is used when the exact words of the speaker contained will (or would).

Why are *should* and *would* used in the following sentences ?

5. My mother said, "I shall give you Hawthorne's 'Wonder Book' for your Christmas gift. You will find it very interesting."

6. My mother said that she should give me Hawthorne's "Wonder Book" for my Christmas gift, and that I would find it very interesting.

7. Frank's father said to him, "I shall go to Washington during your vacation, and I will take you with me."

8. Frank's father said to him that he should go to Washington during his vacation, and that he would take him with him.

9. The little girl thinks that she shall not be afraid of the animals in the cages.

What is her *direct* thought ? What does *shall* express ?

10. The little boy thinks that he will try to learn "The Wreck of the Hesperus."

What is his *direct* thought ? What does *will* express ?

11. I am afraid that I shall not be able to go to the seashore.

12. My father is afraid that I will not consent to go to the seashore.

13. My father is afraid that he shall not be able to go to the seashore.

What is the *direct* thought in each of the above sentences? Explain the use of *shall* and *will*.

Quote these thoughts indirectly after the following past tenses :

I was afraid that — ; My father was afraid that I — ;
My father was afraid that he — .

III.

1. Shall you see the general to-morrow? I shall see him.

2. Will you ask him to call upon me? I will ask him.

3. Will you please lend me your book? I will, with pleasure.

4. Shall you need it before to-morrow? I shall not need it.

5. Will there be a holiday next week? Monday will be a holiday.

6. Shall Lester be allowed to be disobedient? No, Mr. Randolph, Lester shall not be allowed to be disobedient.

In asking questions use shall (or should) invariably in the first person, and in the second or third person use that form of the verb which the answer will contain—shall (or should) if the answer will contain shall (or should), will (or would) if the answer will contain will (or would).

Insert the right auxiliaries in the following sentences :

7. — you be at home this evening, and, if you are, — you show me your photographs of Italian views ?

8. “ — I go to the feast ? ” said an engineer in Holland one stormy day, “ or — I stay to help take care of the dykes ? ” He thought a moment, then said, “ Take care of the dykes I must and — . ”

9. — you like to hear the story of “ The Paradise of Children ” ?

10. — you study the harder if I take the time to tell it to you ?

11. “ I — thrash the enemy to-day, or die a-trying, ” said General Houston, on the morning of the battle of San Jacinto.

CHAPTER LXIV.

THE SIMPLE SENTENCE.

1. The robin is our best-known bird.
2. Robins build strong, compact nests.
3. They build a frame of twigs and weed stems in the crotch of a branch.
4. They line this with mud.
5. The birds mold this mud with their breasts.
6. The soft inner lining of the nest is formed of hair and dry grass.

What is the subject of each of these sentences ? the predicate ? What is the subject nominative of each of these sentences ? the predicate verb ? How many subjects nominative

in each sentence ? How many predicate verbs ? How many complete thoughts in each sentence ?

7. The flight and song of the robin are characteristic.

8. He flies rapidly and moves through the air in straight lines.

What are the subjects of each sentence ? the predicates ? What are the subjects nominative in the first sentence ? Is each the subject of the same predicate verb ? What is the subject nominative of the second sentence ? What are the predicate verbs ? Has each predicate verb the same subject nominative ?

9. Robins and bluebirds come early in the spring and delight us with their sweet songs.

What are the subjects nominative of this sentence ? the predicate verbs ? Is each predicate verb the predicate verb of the first subject nominative ? of the second subject nominative ?

A simple sentence is one containing a single subject nominative or a group of subjects nominative, and a single predicate verb or a group of predicate verbs, and is the expression of a single complete thought.

The expression of a single complete thought may contain :

One subject nominative and its predicate verb.

Two or more subjects nominative, and one predicate verb which is common to them.

One subject nominative, and two or more predicate verbs of which it is the common subject nominative.

Two or more subjects nominative, and two or more predicate verbs common to all of the subjects nominative.

The *subject* of a sentence is the nominative noun or pronoun and all of its modifiers ; the *subject nominative* of a sentence is the nominative noun or pronoun alone.

The *predicate* of a sentence is the predicate verb with all of its modifiers ; the *predicate verb* of a sentence is the verb alone of the predicate.

Write the model sentences given, drawing a single horizontal line under the subject of each sentence, and two horizontal lines under the predicate, thus :

The robin is our best known bird.

CHAPTER LXV.

THE ANALYSIS OF SIMPLE SENTENCES.

The analysis of a sentence consists of :

- I. The separation of the sentence into its subject and predicate.
- II. The statement of what is the subject nominative, and what are its modifiers ; and of what is the predicate verb, and what are its modifiers.
- III. The statement of the relation of the several parts of any modifier consisting of more than one word.

Illustrative Analyses of Simple Sentences.

1. The sweet singing of the birds quickly aroused me from my light slumber.

The sweet singing of the birds quickly aroused me from
my light slumber.

<i>Subject nominative, singing</i>		The	-		
		sweet	-		
		of birds		the	-
<i>Predicate verb, aroused</i>		me	-		
		quickly	-		
		from slumber		my	-
				light	-

The modifiers of each word lie beyond the vertical line that follows it. A dash beyond that line shows that there is no further modification.

NOTE: The value of *graphic* analysis is in its being done with greater economy of time, and with less fatigue and nervous tension, than oral analysis. Furthermore, it shows to the teacher almost at a glance whether or not the pupil understands the construction of a sentence and the relation of its several parts. If the teacher thinks it wise to have oral analyses given, it will be found the best plan to make graphic analyses first, and to use these as bases of the oral work. The system

of graphic analysis here given is extremely simple, and a careful study of the illustrative models will easily make one master of it.

2. Mounted on Kyrat strong and fleet,
His chestnut steed with four white feet,
Roushan Beg, called Kurroglou,
Son of the road and bandit chief,
Seeking refuge and relief,
Up the mountain pathway flew.

—From “The Leap of Roushan Beg,”
 by LONGFELLOW.

Subj. nom.,	Roushan Beg	{	called—Kurroglou		—				
			son		of road		the		—
			and						
			chief		bandit		—		
			mounted		on Kyrat		strong		—
							and		
							fleet		—
							steed		
							(see below)		
				(steed)		his		—	
			chestnut		—				
			with feet		four		—		
					white		—		
		seeking		refuge		—			
				and					
				relief		—			
Pred. verb,	flew		up pathway		the		—		
					mountain		—		

The brace signifies that the word following it is an appositive.

Analyze the following sentences :

3. The groves were God's first temples.
4. Honor thy father and thy mother. (What is the subject ?)
5. How faithfully the dog guards his little master !
6. The moon and the myriad stars shone in the heavens.
7. How beautiful the eyes of the patient oxen are !
8. So the autumn came and passed.
9. He was not killed, but was severely injured.
10. Wonderful things are hidden away in the heart of a little brown seed : the stalk and the leaf, and the blossoms so gay, and the delightful fragrance.
11. "Over my shaded doorway,
Two little brown-winged birds
Have chosen to fashion their dwelling,
And utter their loving words."

CHAPTER LXVI.

THE COMPLEX SENTENCE.

1. What you have done is the deed of a hero.

What is the first verb in this sentence ? What is its subject nominative ? What is the subject of the verb *is* ? What kind of a clause is *What you have done* ?

2. Last spring I saw a meadow that was full of cowslips.

What is the first verb in this sentence ? What is its subject nominative ? What is the second verb in this sentence ? What is its subject nominative ? What kind of a clause is *that was full of cowslips* ?

Let us put a wavering line over the modifying clause of this sentence :

Last spring I saw a field that was full of cowslips.

3. I thought of the beautiful Field of the Cloth of Gold of which I have read.

Find each verb in this sentence and its subject nominative. Which of these verbs is in a modifying clause ? What does the clause modify ? What kind of a clause is it ? Write the sentence, drawing a wavering line over the modifying clause.

4. The Field of the Cloth of Gold was a plain in France where the king of France and the king of England met in 1520.

Find each verb in this sentence and its subject nominative. Which of these verbs is in a modifying clause ? What does it modify ? What kind of a clause is it ? Write the sentence, drawing a wavering line over the modifying clause.

5. If you read the history of England you will learn the interesting story of this meeting.

What is the first verb in this sentence ? What is its subject nominative ? What is the second verb ? What is its subject nominative ? Which of these verbs is in a conditional or modifying clause ? What does this conditional clause modify ? What kind of a clause is it ? Write the sentence, drawing a wavering line over the modifying clause.

In each of these sentences the wavering line over the noun or the modifying clause shows the *subordinate clause* ; the rest of the sentence is the principal thought, called the *principal clause*.

A complex sentence is one containing a clause used as a noun or as a modifier.

CHAPTER LXVII.

THE ANALYSIS OF COMPLEX SENTENCES.

The following are given as models for the analysis of complex sentences. They should be carefully studied :

1. What you have done is the deed of a hero.

This is a complex sentence with a subordinate noun clause.

Subj. nom. (sub. noun clause), What you have done | -

(analysis of noun clause)

subj. nom., you | -

pred. verb, have done | what | -

Pred. verb, is-deed | of hero | a | -

The hyphen connecting *is* and *deed* shows the predicate relation of *deed*.

2. Last spring I saw a meadow that was full of cowslips.

This is a complex sentence with a subordinate adjective clause.

Subj. nom., I | -

<i>Pred. verb,</i> saw	meadow	a -	(adj. clause) that was full of cowslips -
	spring last -		

(analysis of adjective clause)

subj. nom., that | -

pred. verb, was-full | of cowslips | -

3. I thought of the beautiful Field of the Cloth of Gold where the king of France and the king of England met in 1520.

This is a complex sentence with a subordinate adjective clause.

Subj. nom., I | -

Pred. verb, thought | of field | the | -
 beautiful | -
 of Cloth | of Gold | -
 (*adj. clause*) where the
 king of France and the
 king of England met in
 1520 | -

(*analysis of adjective clause*)

king | of France | -

subjs. nom.,

king | of England | -

pred. verb, met | where | -
 in 1520 | -

4. *If you read the history of England you will learn the interesting story of that meeting.*

This is a complex sentence with a subordinate adverbial (conditional) clause.

Subj. nom., you | -

Pred. verb, will learn | story | the | -
 interesting | -
 of meeting | that | -
 (*adverbial clause*) If you read the
 history of England | -

(*analysis of adverbial clause*)

subj. nom., you | -

pred. verb, read | history | the | -
 of England | -

learn-If-read.

5. "For when the heart goes before, like a lamp, and
illuminates the pathway,
Many things are made clear, that else lie hidden in
darkness."

This is a complex sentence containing a subordinate adverbial clause and a subordinate adjective clause.

Subj. nom., things | *Many* | –
(adj. clause) that else lie hidden in
darkness | –

(analysis of adjective clause)

<i>subj. nom.</i> , that	hidden	in darkness	–
		else	–

pred. verb, lie | -

Pred. verb, are made-clear | (*adv. clause*) when the heart
goes before, like a lamp, and
illuminates the pathway | -

(analysis of adverbial clause)

subj. nom., heart | the | –
like | lamp | a | –

goes | before | –

pred. verbs, and

illuminates | pathway | the | -

are made clear-*when*-goes and illumines

For is merely an introductory word.

Use the following order in the analysis of complex sentences :

- I. Find the subject nominative of each verb.
- II. Determine the full clause of which each verb and its subject nominative are a part.
- III. Select the principal clause.
- IV. Decide what kind of a clause each subordinate one is.

V. Analyze the principal clause, placing each subordinate clause in such relation to it as its *kind* (noun, adjective, or adverb clause) determines; then—

VI. Analyze each subordinate clause as if it were in itself a sentence.

CHAPTER LXVIII.

THE COMPOUND SENTENCE.

1. Little deeds of kindness make life pleasant; great deeds of self-sacrifice make life noble.

With what punctuation marks may we close a complete sentence? How many sentences are there in the above illustration? What is the subject nominative of the first verb? of the second verb? Is either of these clauses a noun clause, or modifying clause? Are the two statements *independent* thoughts, neither modifying the other?

2. He who sows courtesy reaps friendship; and he who plants kindness gathers love.

How many independent thoughts are there in the above sentence? What is the first thought? the second? What kind of a sentence is the first thought *in itself*? the second?

3. “The birds are glad; the brier rose fills
The air with sweetness; all the hills
Stretch green to June’s unclouded sky.”

How many independent thoughts are there in the above selection? What kind of a sentence is each thought?

A compound sentence is the expression in one sentence of two or more independent thoughts.

The several independent thoughts that are joined to form a compound sentence are its *elements*. If the elements are in

themselves simple sentences the sentence is called a *compound sentence with simple elements*. If one, two, or more, of the elements are in themselves complex sentences, the sentence is called a *compound sentence with one, two, or more, complex elements*.

The analysis of a compound sentence consists in stating what kind of a compound sentence it is, and what are its elements; and then analyzing its elements as simple or complex sentences.

The following are illustrations of the analysis of compound sentences :

"There, too, the dovecote stood, with its meek and innocent inmates

*Murmuring ever of love, while above in the variant breezes
Numberless noisy weathercocks rattled and sang of mutation."*

This is a compound sentence with two simple elements.

FIRST ELEMENT.

while	{	<i>Subj. nom.,</i> dovecote		The		-				
				with inmates		its		-		
						meek		-		
						and		-		
							innocent		-	
							Murmuring		-	
						(Murmuring)		ever		-
								of love		-
		<i>Pred. verb,</i> stood		There		-				
				too		-				

SECOND ELEMENT.

<i>Subj. nom.,</i> weathercocks		Numberless		-
		noisy		-
<i>Pred. verbs,</i> rattled		above		-
and		in breezes		the
sang		variant		-
		of mutation		-

NOTE: *Too* and *above* are really modal adverbs. See page 204.

*He who has a thousand friends has not a friend to spare,
And he who has one enemy will meet him everywhere.*

This is a compound sentence with two complex elements.

FIRST ELEMENT.

Subj. nom., He | (*adj. clause*) who has a thousand
 friends | -

(analysis of adjective clause)

And

subj. nom., who | -

pred. verb, has | friends | thousand | a | -

Pred. verb, has | not | –
 friend | a | –
 to spare | –

—SECOND ELEMENT.

Subj. nom., he | (*adj. clause*) who has one enemy | –

(analysis of adjective clause)

subj. nom., who | —

pred. verb, has | enemy | one | -

Pred. verb, will meet | him | –
everywhere | –

CHAPTER LXIX.

SENTENCES FOR ANALYSIS.

1. Gratitude is the fairest flower that springs from the soil ; and the heart of man knoweth none more fragrant.
2. The fairest flowers may grow in the blackest soil.
3. “The days are stilled, and the long nights hushed,
And the far sky burns like the heart of a rose ;
And the woods, with the gold of autumn flushed,
Lavish their splendors in crimson snows.”

4. This meadow is the playground of the red-winged blackbird.

5. As we stroll along he flies over our heads.

6. He calls out *o-ka-lee*, and then soars slowly down to the ground.

7. His red wings are like a soldier's epaulets.

8. "The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives."

9. "His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings;
He sings to the wide world, and she to her nest,—
In the nice ear of Nature which song is the best?"

10. Many a boy values the Bible that his mother gave him, because she gave it to him.

11. "In your hearts are the birds and the sunshine,
In your thoughts [is] the brooklet's flow."

12. As a pinch of lampblack will soil the whitest fabric,
so idle gossip will blacken the reputation of the purest man.

13. He lives long who lives well; and time misspent is not lived but lost.

14. "The green earth sends her incense up
From many a mountain shrine;
From folded leaf and dewy cup
She pours her sacred wine.

"The mists above the morning rills
Rise white as wings of prayer;
The altar curtains of the hills
Are sunset's purple air."

15. "The lettuce is to me a most interesting study. Lettuce is like conversation: it must be crisp and fresh, and so sparkling that you scarcely notice the bitter in it. Lettuce, like most talkers, is apt to run rapidly to seed. Blessed is that sort which comes rapidly to a head, and so remains, like a few people I know; growing more solid, and satisfactory, and tender at the same time."

16. There is a beautiful Indian apologue which says that a man once said to a piece of clay, "What art thou?" The reply was, "I am but a lump of clay, but I was placed beside a rose and caught its fragrance."

17. An apologue is a story that is intended to convey the teaching of some excellent lesson.

18. This apologue teaches us that if we associate with what is good, we shall receive some of its goodness.

CHAPTER LXX.

A SELECTION FOR STUDY AND MEMORY.

SONG OF THE CHATTAHOOCHEE.*

Out of the hills of Habersham,
Down through the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side,

* From "Poems of Sidney Lanier." Copyright, 1884, 1891, by Mary D. Lanier, and published by Charles Scribner's Sons.

With a lover's pain to attain the plain,
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried, *Abide, abide,*
The wilful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said, *Stay,*
The dewberry dipped for to work delay,
And the little reeds sighed, *Abide, abide,*
Here in the hills of Habersham,
Here in the valleys of Hall.

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-stone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone

—Crystals clear or a-cloud with mist,
 Ruby, garnet, and amethyst—
 Made lures with the lights of streaming stone
 In the clefts of the hills of Habersham,
 In the beds of the valleys of Hall.

 But oh, not the hills of Habersham,
 And oh, not the valleys of Hall,
 Avail: I am fain for to water the plain.
 Downward the voices of Duty call—
 Downward, to toil and be mixed with the main;
 The dry fields burn, and the wheels are to turn,
 And a myriad flowers mortally yearn,
 And the lordly main from beyond the plain
 Calls o'er the hills of Habersham,
 Calls through the valleys of Hall.

—SIDNEY LANIER.

[Sidney Lanier (La-nēr'), a Southern poet, born in Macon, Georgia, February 3, 1842; died in Lynn, North Carolina, September 7, 1881.]

Where is the Chattahoochee river? Where does it rise, in what direction does it flow, and what water does it join?
 Why should Lanier sing of *this* river?

For dictionary study:

amain	wilful	thrall	laving
fondling	dewberry	manifold	fair
wrought	flickering	glades	bar
brawl	luminous	a-cloud	crystals
ruby	garnet	amethyst	lures

streaming	clefts	fain	main
myriad	mortally	yearn	lordly

Or—*or* is a rare expression for *whether*—*or*.

Pain, which sometimes means *anxious effort*, has here the meaning of *haste*.

For to work, for to water; *for* was once commonly used before the infinitive form, but is not so used now.

Order of study:

1. Read the poem for its general meaning and spirit, carefully observing the *rhythm*.
2. Study the pictures that it presents.
3. Study it for its *music*—rhythm, rhyme, alliteration.
4. The lesson of fidelity to duty, as illustrated in the last stanza. The beneficence of the river.

Suggestions and hints: *Out* of the hills, because the beginnings of a river are from the many little springs and rills that are in the mountains; *hurry, run, leap, split*, express just the movement of the river in such places; *flee from folly* may mean that he does not listen to the voices that delay him from the distant duty.

The poplar tall leans over and her shadow falls into the water and seems to be held within its depths; the overleaning chestnut, oak, walnut, and pine, cast wavering shadows within the water, their branches waving like arms that beckon and would detain; the smooth brook-stone made a little obstacle to his passage, and murmured as he went on.

Why *friendly* brawl? How did the luminous jewels seek to detain him?

Is there another kind of rhyme in any of these lines than

that of the final words—Hall, fall ; wide, side ; stay, delay, etc.?

Alliteration is the repetition of the same letter or sound at the beginning of two or more words in close or immediate succession (*Cent. Dict.*). *F*lee from *f*olly, *w*ilful *w*aterweeds, *l*aving *l*aurel, are examples. It was used in poetry before the rhyming of final words was introduced. Study the various examples of alliteration in this poem. Do they add to the music of the poem ? In what four ways is this poem made musical ? Does the rhythm (the movement) of the poem suggest the flow of a river ?

What duties lie before the stream ? After it becomes “mixed with the main” what becomes of its waters ?

NOTE : A short list of poems, essays, etc., suitable for literary and grammatical study, and for composition work, is given below. All of these may be found in very inexpensive editions :

POEMS :	<i>Longfellow,</i>	The Building of the Ship, The Courtship of Miles Stan- dish, Evangeline.
	<i>Whittier,</i>	Selected stanzas from “The Last Walk in Autumn,” The Tent on the Beach, Snow-Bound.
	<i>Lowell,</i>	The Dandelion, with which may be read a little poem by John Albee, “Dandelions,” The Vision of Sir Launfal.
	<i>Holmes,</i>	The Living Temple.
	<i>Bryant,</i>	The Flood of Years.

ESSAYS, ETC. :

<i>Burroughs,</i>	Birds and Bees, Strawberries, A Spray of Pine, A Spring Relish.
<i>Hawthorne,</i>	The Old Manse.
<i>Warner,</i>	A-Hunting of the Deer.
<i>Holmes,</i>	My Search for the Captain.
<i>Thoreau,</i>	Wild Apples.
<i>Lincoln,</i>	The Gettysburg Speech.

CHAPTER LXXI.

THE TENSE OF VERBS.

I.

1. *I hear the rippling of a little brook* expresses simple action at the *present* time.
2. *I heard the rippling of a little brook* expresses simple action in *past* time.
3. *I shall hear the rippling of a little brook* expresses simple action in *future* time.

In the above sentences the form of the verb only is changed to show the time of the action. The *tense of the verb* means the time of the action as determined by the form of the verb. *Present tense* means *present time*, *past tense* means *past time*, and *future tense* means *future time*.

What is the tense of each verb in the following sentences ?

4. The torrents of Norway leap down from their moun-

tain homes with plentiful cataracts, and run brief but glorious races to the sea.

5. The streams of England move smoothly through green fields and beside ancient, sleepy towns.

6. Once at sunset I came to an open space beside the Stillwater river.

7. It was early spring, and the young leaves on the trees were tiny.

8. On the top of a small sumac sat a veery.

9. I saw the pointed spots on his breast, the swelling of his white throat, and the sparkle of his eyes, as he poured out his whole heart into a long, liquid chant.

10. The slender sapling will grow into a graceful lady-birch, and bend over the trout-hole. Other generations of boys will come with rod and line to draw the speckled beauties from their deep, silent haunts. And I, perhaps, shall accompany them, for they may be my sons or grandsons, and I shall remember the delights of my boyhood days.

II.

1. *I have heard the rippling of the little brook* expresses action as occurring before the present time, but completed at the present time.

2. *I had heard the rippling of the little brook* expresses action as occurring before some past time, but completed at that past time.

3. *I shall have heard the rippling of the little brook* represents action as occurring before some future time, but completed at that future time.

The forms of the verb that denote completed action are

called *perfect* forms. When the form of the verb shows that the action is complete at the present time, the verb is of *present perfect tense*; complete at some past time, of *past perfect tense*; complete at some future time, of *future perfect tense*.

What is the tense of each verb in the following sentences ?

4. The brook has built a roof of ice over its waters.
5. The trees have covered the earth with a blanket of brown leaves.
6. The buds of the horse-chestnut trees have put on their waterproof cloaks.
7. The fruit had been gathered and stored away in the bins in the farmer's cellar.
8. The flowers had planted their seeds in the ground.
9. The woodchucks had gone to their long winter sleep.
10. Before spring comes the squirrel will have eaten his little store of nuts, the woodchuck will have consumed his fat and will have grown lean, and the little birds that shelter themselves in the woods will have grown tired of the cold and the storms.

III.

1. *I am listening to the rippling of a little brook* expresses the action as continuing or *progressing* at the present time.

2. *I was listening to the rippling of a little brook* represents the action as continuing or *progressing* in some past time.

3. *I shall be listening to the rippling of a little brook* represents the action as continuing or *progressing* in some future time.

4. *I have been listening* is a progressive action complete at the present time.

5. *I had been listening* is a progressive action complete at some past time.

6. *I shall have been listening* is a progressive action complete in some future time.

The forms of verbs that denote progressive action are called *progressive forms*. Their tenses are named *present progressive*, *past progressive*, *future progressive*, *present perfect progressive*, *past perfect progressive*, and *future perfect progressive*.

What is the tense of the verbs in the following sentences ?

7. We are watching the flight of a balloon.

8. The victorious troops are marching through the streets ; their banners are flying, their drums are beating, and the throng of onlookers is cheering their every step.

9. We had been watching a little sailboat afar out on the waves. It had been going with great swiftness before the wind, when all at once the wind changed.

10. When you arise at seven the sun will have been shining a full hour, the birds will have been singing for three hours, and your pony will have been calling for his master to come and give him his breakfast.

CHAPTER LXXII.

THE TENSE OF VERBS, *Continued.*

All statements have reference to present, past, or future time. The form of a verb in a sentence determines the time to which the statement has reference.

called *perfect* forms. When the form of the verb shows that the action is complete at the present time, the verb is of *present perfect tense*; complete at some past time, of *past perfect tense*; complete at some future time, of *future perfect tense*.

What is the tense of each verb in the following sentences ?

4. The brook has built a roof of ice over its waters.
5. The trees have covered the earth with a blanket of brown leaves.
6. The buds of the horse-chestnut trees have put on their waterproof cloaks.
7. The fruit had been gathered and stored away in the bins in the farmer's cellar.
8. The flowers had planted their seeds in the ground.
9. The woodchucks had gone to their long winter sleep.
10. Before spring comes the squirrel will have eaten his little store of nuts, the woodchuck will have consumed his fat and will have grown lean, and the little birds that shelter themselves in the woods will have grown tired of the cold and the storms.

III.

1. *I am listening to the rippling of a little brook* expresses the action as continuing or *progressing* at the present time.

2. *I was listening to the rippling of a little brook* represents the action as continuing or *progressing* in some past time.

3. *I shall be listening to the rippling of a little brook* represents the action as continuing or *progressing* in some future time.

4. *I have been listening* is a progressive action complete at the present time.

5. *I had been listening* is a progressive action complete at some past time.

6. *I shall have been listening* is a progressive action complete in some future time.

The forms of verbs that denote progressive action are called *progressive forms*. Their tenses are named *present progressive*, *past progressive*, *future progressive*, *present perfect progressive*, *past perfect progressive*, and *future perfect progressive*.

What is the tense of the verbs in the following sentences ?

7. We are watching the flight of a balloon.

8. The victorious troops are marching through the streets ; their banners are flying, their drums are beating, and the throng of onlookers is cheering their every step.

9. We had been watching a little sailboat afar out on the waves. It had been going with great swiftness before the wind, when all at once the wind changed.

10. When you arise at seven the sun will have been shining a full hour, the birds will have been singing for three hours, and your pony will have been calling for his master to come and give him his breakfast.

CHAPTER LXXII.

THE TENSE OF VERBS, *Continued.*

All statements have reference to present, past, or future time. The form of a verb in a sentence determines the time to which the statement has reference.

*The time as expressed by the form of the verb is the **tense** of the verb. The word tense means time.*

The tense-form of the verb also expresses the action or state as a simple fact without reference to completeness or incompleteness (*indefinite*); as complete (*perfect*); and as incomplete (*progressive*); thus—

INDEFINITE (Simple)	PERFECT	PROGRESSIVE
<i>Pres.</i> I listen	I have listened	I am listening
<i>Past</i> I listened	I had listened	I was listening
<i>Future</i> I shall listen	I shall have listened	I shall be listening

	PERFECT PROGRESSIVE
<i>Present</i>	I have been listening
<i>Past</i>	I had been listening
<i>Future</i>	I shall have been listening

Learn thoroughly the following forms :

<i>Present</i>	INDEFINITE	PROGRESSIVE
1st person singular	I listen	I am listening
2d	you listen	you are listening
3d	he listens	he is listening
1st " plural	we listen	we are listening
2d	you listen	you are listening
3d	they listen	they are listening
<i>Past</i>		
1st person singular	I listened	I was listening
2d	you listened	you were listening
3d	he listened	he was listening
1st " plural	we listened	we were listening
2d	you listened	you were listening
3d	they listened	they were listening

		INDEFINITE	PROGRESSIVE
<i>Future</i>			
1st person singular		I shall listen	I shall be listening
2d		you will listen	you will be listening
3d		he will listen	he will be listening
1st	" plural	we shall listen	we shall be listening
2d		you will listen	you will be listening
3d		they will listen	they will be listening
		PERFECT	
<i>Present</i>			
1st person singular		I have listened	
2d		you have listened	
3d		he has listened	
1st	" plural	we have listened	
2d		you have listened	
3d		they have listened	
<i>Past</i>			
1st person singular		I had listened	
2d		you had listened	
3d		he had listened	
1st	" plural	we had listened	
2d		you had listened	
3d		they had listened	
<i>Future</i>			
1st person singular		I shall have listened	
2d		you will have listened	
3d		he will have listened	
1st	" plural	we shall have listened	
2d		you will have listened	
3d		they will have listened	

PERFECT PROGRESSIVE

Present

1st person singular	I have been listening
2d	you have been listening
3d	he has been listening
1st " plural	we have been listening
2d	you have been listening
3d	they have been listening

Past

1st person singular	I had been listening
2d	you had been listening
3d	he had been listening
1st " plural	we had been listening
2d	you had been listening
3d	they had been listening

Future

1st person singular	I shall have been listening
2d	you will have been listening
3d	he will have been listening
1st " plural	we shall have been listening
2d	you will have been listening
3d	they will have been listening

Give the tense, person, and number of the following forms, thus : *I hear*, present indefinite tense, first person, singular number ; *they had heard*, past perfect tense, third person, plural number ; *you will have been hearing*, future perfect progressive tense, second person, singular or plural number.

(1) He lives, (2) she reached, (3) they will help, (4) you have made, (5) we had believed, (6) they will have fought,

(7) the day is passing, (8) the Turks were fighting, (9) the man will be working, (10) we have been wandering, (11) you had been playing, (12) the tree will have been growing, (13) I finish, (14) he will have finished, (15) he will have been finishing, (16) they will cross, (17) they had been crossing, (18) they will have crossed, (19) they crossed, (20) you write, (21) he wrote, (22) we shall write, (23) they have written, (24) you had written, (25) I shall have written, (26) we are writing, (27) the girls were writing, (28) the ladies will be writing, (29) the men will have been writing, (30) they had been singing.

CHAPTER LXXIII.

THE MODE OF VERBS.

1. We refuse to listen to evil.
2. Shall we refuse to listen to evil ?
3. If we refuse to listen to evil we shall rebuke those who speak it.
4. Though you speak no evil, it will harm you to listen to those who do.
5. Go and tell those who speak evil that silence is better than such speech.
6. Refuse to listen to evil.

The first sentence makes a statement as a fact. The second sentence asks a direct question.

In the third sentence, *If we refuse to listen to evil* expresses not a fact but a condition. In the fourth sentence, *Though you speak no evil* expresses something not as a fact, but as a supposition.

The fifth sentence expresses two commands. The sixth sentence expresses an exhortation.

The mode of a verb is its manner of expressing.

The preceding sentences illustrate the three modes : the *indicative*, which is the mode of *direct assertion* or *interrogation* ; the *subjunctive*, which is the mode of *supposed* or *conditional assertion* ; and the *imperative*, which is the mode of *command*.

The indicative mode is the mode of direct assertion and interrogation.

The subjunctive mode is the mode of supposed or conditional assertion.

The imperative mode is the mode of command. (The form of command often expresses merely a wish or an exhortation.)

Of what mode is each verb in the following sentences ?

7. "The windows of the wayside inn
Gleamed red with firelight."

8. Are you so much offended that you will not speak to me ?

9. Should any man speak evil of another to you, it is well to ask why he speaks it.

10. When opportunity knocks at your door, admit her, lest she come not again.

11. "Do thy duty ; that is best ;
Leave unto thy Lord the rest."

12. "Consider the lilies of the field, how they grow ; they toil not, neither do they spin."

13. Would that the king were here !

14. Should you meet the king, be not afraid.
15. "Oh, square thyself for use! A stone that may
Fit in the wall is not left by the way."

CHAPTER LXXIV.

THE VOICE OF VERBS.

1. The children are bringing the holly for Christmas.
2. The holly has been brought from the woods.

What is the subject nominative of the first sentence? What words represent the action? What word represents the *doer* of the action? What word represents the *receiver* of the action?

An analysis of this sentence is: *children*, the *doer* of the action; *are bringing*, the *action*; *holly*, the *receiver* of the action. The *doer* of the action is the *subject* of the verb.

In the second sentence is *holly* the *doer* or the *receiver* of the action of the verb?

An analysis of this sentence is: *holly*, the *receiver* of the action; *has been brought*, the *action*.

The *receiver* of the action is the *subject* of the verb.

Analyze the following sentences in the same way:

3. All animals love and protect their little ones.
4. The tender plants within the seeds are protected by the hard covering of the seed.
5. The birds that sing the most sweetly are most loved.
6. "Give fools their gold, and knaves their power;
Let Fortune's bubbles rise and fall;
Who sows a field, or trains a flower,
Or plants a tree, is more than all."

*The **voice** of a verb shows whether the subject of the verb exerts or receives the action of the verb.*

*A verb is of **active voice** when its subject exerts the action expressed by the verb.*

*A verb is of **passive voice** when its subject receives the action expressed by the verb.*

In the following sentences determine of each verb whether it is of active or passive voice, and state the reason for your decision :

7. An oriole builds her nest each year in an elm tree near my window. The nest is built very carefully, and hung by strong strings from a very slender branch. The wind swings it like a cradle. The nest is swung, too, by the motions of the birds. Sweet little morning songs are sung by the father and mother birds when the first rays of the sun flush the east. The parent birds feed their little brood with soft caterpillars, which they swallow and then disgorge before putting them in the open beaks of the nestlings. The old birds are very fond of cherries and mulberries, and often the farmers' tender peas are picked by little flocks of these beautiful birds. But in return for the cherries and peas which are taken by them, they destroy the caterpillars which ravage the apple trees.

CHAPTER LXXV.

VERBS AS TRANSITIVE OR INTRANSITIVE.

1. The children bring flowers.

What is the subject of this sentence? What is the verb? What is the object? Who are represented as acting? What word states the action? What word represents the *receiver* of the action? If I say *The children bring*, do I express a complete thought? Which is incomplete, the subject or the predicate? Can you think *The children bring* without thinking of *what* they bring?

The word *transitive* means *passing over*, and a verb is transitive when it represents an action as passing from the doer of the act to some *expressed* receiver of the act. In the sentence given, *children* is the doer of the act, and *flowers* the receiver of the act.

2. Honeybees love the fragrant flowers of the basswood.
3. They cannot reach the nectar in the long flower tubes of the red clover.

Are the verbs in these sentences transitive? Explain.

4. Flowers are brought by the children.
5. The fragrant flowers of the basswood are loved by the bees.
6. The nectar in the long flower tubes of the red clover cannot be reached by them.

Do sentences 4, 5, and 6 differ in meaning, or merely in form of expression, from sentences 1, 2, and 3? What word represents the *doer* of the act in the fourth sentence? The *receiver* of the act? Of what voice is the verb?

Analyze the fifth sentence, stating the doer of the act, the receiver of the act, and the voice of the verb. Analyze thus the sixth sentence. Are the verbs in these sentences (4, 5, and 6) transitive ?

*A verb is **transitive** when the doer and the receiver of the action which the verb represents, are both expressed.*

If the verb be of active voice, the doer must be its subject nominative, and the receiver its direct object. If the verb be of passive voice, the doer must be the object of the preposition *by* in an adverbial clause denoting agency, and the receiver must be the subject nominative of the verb.

*A verb is **intransitive** when either the doer or the receiver of the action which the verb represents is not expressed.*

7. The hunter *shot* the deer.
8. The hunter shot *at* the deer.

Of what is *deer* the object in the first sentence ? Is, then, the verb *shot* in this sentence transitive ? Of what is *deer* the object in the second sentence ? Is, then, *shot* transitive in this sentence ?

It will be seen that it is not the verb itself but the *use of* the verb that determines whether it be transitive or intransitive. The verb *shot* has a direct object in the first sentence, and is there transitive. It has not a direct object in the second sentence, and is there intransitive.

A verb used intransitively and followed by a preposition in the active voice, when used in the passive voice frequently retains the preposition with an adverbial force, thus :

9. a. The men shot at the great moose.
b. The great moose had been shot *at* by the men.

-
10. *a.* The thieves had tampered with the lock.
b. The lock had been tampered *with* by the thieves.
 11. *a.* The largest bequest in this will provides for the maintenance of a free public hospital.
b. The maintenance of a free public hospital is provided *for* by the largest bequest in this will.

Apply the definitions and principles relating to transitive and intransitive verbs to each of the numbered sentences in this chapter. Discuss with especial care the verbs in sentences 9, 10, 11.

12. We see, we hear, we breathe, we speak.

13. We see the far-stretching sea, we hear the music of its waves as they break upon the shore, we breathe the cool, salty air, and it constrains us to silence, not to speech. We speak no word.

14. Once upon a time there dwelt by the sea a little maid. She loved the sea. Every wave that whitened the face of the vast sea was dear to her; every bird that floated over it, every sail that glided across it, brought her a thrill of joy. She thought, "The north wind fights me; the west wind plays with me; the east wind sighs, and is always ready to weep; the south wind loves and kisses me."

—Adapted from "The Spray Sprite," by MRS. THAXTER.

15. The bullets of the enemy severely wounded the brave soldier.

16. The brave soldier was severely wounded by the bullets of the enemy.

17. The brave soldier was severely wounded.

18. The great blue heron spread his wings and gracefully flew away.

19. The oil spread over the waves and quieted their fury.

20. The Chinese fly kites of many curious designs ; birds, flowers, dragons, all fly in the breezes that blow over that orient land, and men and children alike take delight in the sport.

CHAPTER LXXVI.

THE INFINITIVE FORMS.

An infinitive is a verb-form consisting of the preposition to followed by the present or perfect tense form of a verb. It has the nature of the verb and that of some other part of speech—the noun, the adjective, or the adverb.

1. I remember the black wharves and the slips,
And the sea-tides tossing free.—LONGFELLOW.
2. To remember our friends is one of the delights of life.
3. I wish to remember this beautiful poem, “My Lost Youth.”
4. I am glad to have remembered the poem so well.
5. The wish to be remembered is common to all men.
6. My mother is pleased to have been remembered by you.

The infinitive forms in these sentences are : *to remember, to have remembered, to be remembered, to have been remembered.* Like a verb, infinitive forms may have a subject, govern an object, and be modified ; while in a sentence they perform the office of a noun, an adjective, or an adverb.

The first sentence above illustrates *remember* as a verb ; the second illustrates the present active infinitive form, *to remember*, as the subject of the verb *is*, and as governing the noun *friends* ; the third illustrates the infinitive form, *to remember*, as the object of a verb. Does it take any object ? The fourth sentence illustrates the use of the perfect active infinitive form, *to have remembered*, as an adverb, as governing an object, and as modified by an adverb. What does it modify, what is its object, and by what adverb is it modified ? The fifth sentence represents the present passive infinitive form, *to be remembered*, as an adjective. What does it modify ? The sixth sentence illustrates the use of the perfect passive infinitive form, *to have been remembered*, as an adverb. What does it modify ?

NOTE : In accordance with the best usage *an adverb should never be so placed as to separate the parts of an infinitive form. It should be placed before the infinitive form, or directly after the form or its object.* Thus :

You have had time to carefully prepare your lesson, is *incorrect*, and should be, *You have had time to prepare carefully your lesson*.

Place correctly in each of the following infinitive phrases the adverb that follows it :

7. To do one's duty—faithfully.
8. To observe the rights of others—carefully.
9. To have borne suffering—patiently.
10. To be told our faults—kindly.
11. To treat all people—courteously.

Use suitable adverbs in connection with the following phrases :

12. To have fastened —.
13. To have spoken —.
14. To have been treated —.
15. To destroy the property of others —.
16. To try to improve —.

Give complete sentences containing the above phrases.

Infinitive forms are classified as *simple*—when the present, or root, form of the verb follows the preposition *to*; and *compound*—when any other form of the verb follows it. They have two *tenses*—*present* and *present perfect*, and may have *active* and *passive voice*.

The following are the infinitive forms of the verb *remember* :

ACTIVE

PASSIVE

Present

to remember

to be remembered

Present Perfect

to have remembered

to have been remembered

In parsing an infinitive form, state :

- I. From what verb it is formed.
- II. Its classification—simple or compound.
- III. Its tense—present or present perfect.
- IV. Its voice—active or passive.
- V. Its use—as a noun, an adjective, or an adverb—and the word to which it is related by that use.

CHAPTER LXXVII.

THE PARTICIPLE.

A participle is a word formed from a verb, and partaking of the nature of a verb and of that of some other part of speech.

I.

The Participle as a Verbal Adjective.

1. The children, breaking the string, let the kite sail away.

In this sentence *breaking* is formed from the verb *break*; it expresses action exerted; it governs an object, *string*; it modifies *children*. *Breaking* is a present active participle, partaking of the nature both of the verb and adjective.

2. The plate, broken into many pieces, lay upon the floor.

In this sentence *broken* is formed from the word *break*; it expresses action received; it modifies *plate*. *Broken* is a past passive participle, partaking of the nature both of the verb and adjective.

Analyze in the same way the participles in the following sentences:

3. Notice the delicate perfume borne from the blossoming willows.

4. The bees, bearing honey, fly straight from the willows to the hive.

5. "Covering many a rod of ground
Lay the timber all around."

6. "—— there was heard

The sound of hammers, blow on blow,
Knocking away the shores and spurs."

7. The books, lying upon his desk, and the pictures, hung upon the wall, showed the taste of a scholar and artist.

Participles, when placed immediately before the noun which they modify, lose the nature of the verb and retain that of the adjective only, thus :

8. The breaking waves dashed high.
9. The broken plate lay on the floor.
10. The blossoming willows send forth a delicious perfume.

II.

The Participle as a Verbal Noun.

1. Guiding the canoes through the rapids requires quick judgment and a firm wrist.

In this sentence *guiding* is formed from the verb *guide*; it governs an object, *canoe*; it is the subject nominative of the verb *is*. *Guiding* is a participle, partaking of the nature both of the verb and noun.

2. Drilling raw recruits into trained soldiers requires much time.

In this sentence *drilling* is a participle formed from the verb *drill*; it governs an object, *recruits*; it is the subject nominative of *requires*. *Drilling* is a participle, partaking of the nature both of the verb and noun.

Analyze, in the same way, the participles in the following sentences :

3. The President is desirous of establishing peace.
4. Not the fear of the punishment, but the fear of doing wrong, should restrain us.
5. Laughing and singing frighten away sorrow.

Participles, when preceded by the article and followed by the preposition of, lose the nature of the verb and become nouns, thus :

6. "I found Him in the shining of the stars,
I marked Him in the flowering of His fields."

III.

The Adverbial Force of the Participle.

1. The brook ran rippling and purling on its way.

In this sentence *rippling* and *purling* describe the *action* of the brook rather than the brook itself ; they modify *ran* rather than *brook*. They have, then, an adverbial force.

2. She stood wringing her hands in her grief.
3. The children came talking and laughing.

After verbs of condition and motion the participle frequently qualifies the verb as well as the subject of the verb.

IV.

Participles are classed as *simple*—formed without any auxiliary ; and *compound*—formed by the use of the participles of the auxiliary verbs *be* and *have*. They have three tenses—*present*, *past*, and *perfect*, and may have *active* and *passive voice*.

The following are the participles of the verb *remember* :

	ACTIVE	PASSIVE
<i>Present</i>	remembering	being remembered
<i>Past</i>		remembered
<i>Perfect</i>	having remembered	having been remembered

In parsing a participle, state :

- I. From what verb it is formed.
- II. Its classification—simple or compound.
- III. Its tense—present, past, or perfect.
- IV. Its voice—active or passive.
- V. Its use—as noun, adjective, or adverb, and the word to which it is related by that use.

CHAPTER LXXVIII.

POTENTIAL VERB PHRASES.

Certain verbs, can, could, may, might, must, should, would, expressing power, possibility, obligation, or permission, are used as auxiliaries with the infinitive forms of other verbs in verb phrases called potential verb phrases.

In these phrases the preposition *to* of the infinitive form is suppressed.

While *can* is considered a form of present tense and *could* of past tense, *may* of present tense and *might* of past tense, *must* of both present and past tense, *should* the past tense of *shall*, and *would* the past tense of *will*, the *tense of the verb phrase* is not expressed by these auxiliaries.

The tense of the potential verb phrase is determined by the infinitive, by some adverb of time, or by its relation to the rest of the sentence.

1. *I can see you now* means *I am able now to see you*, the tense being *present*.

2. *I can see you to-morrow* means *I shall be able to-morrow to see you*, the tense being *future*.

3. *I may have heard* is a *possibility*—modification of a *simple past tense*, *I heard yesterday*, or of a *present perfect tense*, *I have heard* at some time before now.

If *could* or *might* be substituted in each of these sentences, the *definiteness*, but *not the tense*, of the phrase will be changed. *Could* expresses greater indefiniteness than *can*, *might* than *may*, *should* than *shall*, and *would* than *will*.

Determine the tense of the potential verb phrase in each of the following sentences :

4. I may be helping you by this explanation.

5. I may help you to-morrow.

6. I may have helped you in the completion of your task.

7. I may have helped you yesterday.

8. I might hear the roaring of the ocean if I were nearer it.

9. I might hear the roaring of the ocean if the wind should blow from the east.

10. I might have heard the roaring of the ocean yesterday.

11. I might have been rich if my ships had not been shipwrecked

12. I sat where I might hear the roaring of the waves.
13. I must be busy.
14. I must do this to-morrow.
15. I must have broken the pitcher yesterday.
16. I must have walked this road a hundred times.
17. I should tell you (ought to tell you).
18. I should tell you if it were best.
19. I should tell you to-morrow if I should be given permission.
20. I should have told you before now (ought to have told).
21. I should have told you yesterday if it had been permitted.

CHAPTER LXXIX.

THE CONJUGATION OF VERBS.

*The **conjugation** of a verb is an orderly arrangement of its different forms to express voice, mode, tense, person and number. A verb is said to have the person and number of its subject nominative. Conjugation includes the potential verb phrases and the infinitive and participle verb forms.*

*A **complete verb** is one that lacks no form of a full conjugation.*

*A **defective verb** is one that is lacking in some forms of a full conjugation.*

*An **auxiliary verb** is one that is used to assist in the formation of the conjugation of other verbs.*

*The **principal parts** of a verb are the present (that used with the pronoun I in the present tense, indicative*

mode), the *past* (that used with the pronoun I in the past tense, indicative mode), and the *present and past participles*.

A **regular**, or *weak*, **verb** is one that forms its past tense and past participle by adding *-d* or *-ed* to the present. Verbs of more than one syllable change a final *y* to *i* before adding *-ed*.

An **irregular**, or *strong*, **verb** is one that forms its past tense or past participle by a change either in the spelling or the pronunciation of the body of the word. This class includes those verbs in which the added *d* has been changed to *t*.

A **redundant verb** is one that has more than one form for its past tense or past participle.

NOTE: In the modern use of English, the pronoun *you* is universally used for both the singular and plural forms. The conjugations of verbs given in this book have been made to conform to this usage, the singular form, *thou*, being placed in brackets.

CONJUGATION OF THE AUXILIARY VERBS.

In the conjugation of a verb, *shall* and *will*, *should* and *would*, *have* and *had*, and the several tenses of the verb *be*, are used as auxiliaries.

SHALL AND WILL.

<i>Singular</i>	<i>Plural</i>
1. I shall, will	1. we shall, will
2. you will, shall (thou wilt, shalt)	2. you will, shall
3. he will, shall	3. they will, shall

SHOULD AND WOULD.

Singular

Plural

- | | |
|-------------------------------------|-----------------------|
| 1. I should, would | 1. we should, would |
| 2. you would, should (thou wouldst, | 2. you would, should |
| 3. he would, should shouldst) | 3. they would, should |

HAVE.

Present Tense.

- | | |
|-------------------------|--------------|
| 1. I have | 1. we have |
| 2. you have (thou hast) | 2. you have |
| 3. he has | 3. they have |

Past Tense.

- | | |
|-------------------------|-------------|
| 1. I had | 1. we had |
| 2. you had (thou hadst) | 2. you had |
| 3. he had | 3. they had |

Future Tense.

- | | |
|---|--------------------------------------|
| 1. I shall (<i>or</i> will) have | 1. we shall (<i>or</i> will) have |
| 2. you will (<i>or</i> shall) have (thou wilt [<i>or</i> shalt] have) | 2. you will (<i>or</i> shall) have |
| 3. he will (<i>or</i> shall) have | 3. they will (<i>or</i> shall) have |

BE.

The forms given under the verb *be* are from three verbs, *be*, *am*, and *was*, that once were separate verbs but of the same meaning.

<i>Present Tense.</i>	<i>Past.</i>	<i>Pres. Part.</i>	<i>Past Part.</i>
<i>Prin. Parts,</i> be, am	was	being	been

INDICATIVE MODE.

PRESENT TENSE.		PAST TENSE.	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I am	1. we are	1. I was	1. we were
2. you are (thou art)	2. you are	2. you were (thou wast, or wert)	2. you were
3. he is	3. they are	3. he was	3. they were

FUTURE TENSE.

<i>Singular</i>	<i>Plural</i>
1. I shall (<i>or will</i>) be	1. we shall (<i>or will</i>) be
2. you will (<i>or shall</i>) be (thou wilt [<i>or shalt</i>] be)	2. you will (<i>or shall</i>) be
3. he will (<i>or shall</i>) be	3. they will (<i>or shall</i>) be

PRESENT PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I have been	1. we have been
2. you have been (thou hast been)	2. you have been
3. he has been	3. they have been

PAST PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I had been	1. we had been
2. you had been (thou hadst been)	2. you had been
3. he had been	3. they had been

FUTURE PERFECT TENSE.

*Singular**Plural*

- | | |
|--|--|
| 1. I shall (<i>or</i> will) have been | 1. we shall (<i>or</i> will) have been |
| 2. you will (<i>or</i> shall) have
been (thou wilt [<i>or</i> been
shalt] have been) | 2. you will (<i>or</i> shall) have
been |
| 3. he will (<i>or</i> shall) have
been | 3. they will (<i>or</i> shall) have
been |

SUBJUNCTIVE MODE.

The subjunctive mode is usually, but not always, introduced by conjunctions implying condition, concession, or purpose—*if, though, unless, except, lest, that*; but these conjunctions are not a part of the verb.

PRESENT TENSE.

PAST TENSE.

*Singular**Plural**Singular**Plural*

- | | | | |
|------------------------|------------|----------------------------|--------------|
| 1. I be | 1. we be | 1. I were | 1. we were |
| 2. you be
(thou be) | 2. you be | 2. you were
(thou wert) | 2. you were |
| 3. he be | 3. they be | 3. he were | 3. they were |

FUTURE TENSE.

*Singular**Plural*

- | | |
|--|--------------------------------------|
| 1. I should (<i>or</i> would) be | 1. we should (<i>or</i> would) be |
| 2. you would (<i>or</i> should) be
be (thou shouldst [<i>or</i>
wouldst] be) | 2. you would (<i>or</i> should) be |
| 3. he would (<i>or</i> should) be | 3. they would (<i>or</i> should) be |

PRESENT PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I have been	1. we have been
2. you have been (thou have been)	2. you have been
3. he have been	3. they have been

PAST PERFECT TENSE.

(The forms are those of the Indicative Past Perfect).

FUTURE PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I should (<i>or</i> would) have been	1. we should (<i>or</i> would) have been
2. you would (<i>or</i> should) have been (thou wouldst [<i>or</i> shouldst] have been)	2. you would (<i>or</i> should) have been
3. he would (<i>or</i> should) have been	3. they would (<i>or</i> should) have been

IMPERATIVE MODE.

Singular and Plural

be

INFINITIVE FORMS.

PRESENT TENSE.

to be

PERFECT TENSE.

to have been

PARTICIPLES.

PRESENT.

being

PAST.

been

PERFECT.

having been

The following are the participles of the verb *remember* :

	ACTIVE	PASSIVE
<i>Present</i>	remembering	being remembered
<i>Past</i>		remembered
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In parsing a participle, state :

- I. From what verb it is formed.
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Determine the tense of the potential verb phrase in each of the following sentences :

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9. I might hear the roaring of the ocean if the wind should blow from the east.

10. I might have heard the roaring of the ocean yesterday.

11. I might have been rich if my ships had not been shipwrecked

12. I sat where I might hear the roaring of the waves.
13. I must be busy.
14. I must do this to-morrow.
15. I must have broken the pitcher yesterday.
16. I must have walked this road a hundred times.
17. I should tell you (ought to tell you).
18. I should tell you if it were best.
19. I should tell you to-morrow if I should be given permission.
20. I should have told you before now (ought to have told).
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CHAPTER LXXIX.

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In the conjugation of a verb, *shall* and *will*, *should* and *would*, *have* and *had*, and the several tenses of the verb *be*, are used as auxiliaries.

SHALL AND WILL.

<i>Singular</i>	<i>Plural</i>
1. I shall, will	1. we shall, will
2. you will, shall (thou wilt, shalt)	2. you will, shall
3. he will, shall	3. they will, shall

SHOULD AND WOULD.

Singular

Plural

- | | |
|-------------------------------------|-----------------------|
| 1. I should, would | 1. we should, would |
| 2. you would, should (thou wouldst, | 2. you would, should |
| 3. he would, should shouldst) | 3. they would, should |

HAVE.

Present Tense.

- | | |
|-------------------------|--------------|
| 1. I have | 1. we have |
| 2. you have (thou hast) | 2. you have |
| 3. he has | 3. they have |

Past Tense.

- | | |
|-------------------------|-------------|
| 1. I had | 1. we had |
| 2. you had (thou hadst) | 2. you had |
| 3. he had | 3. they had |

Future Tense.

- | | |
|---|--------------------------------------|
| 1. I shall (<i>or</i> will) have | 1. we shall (<i>or</i> will) have |
| 2. you will (<i>or</i> shall) have (thou wilt [<i>or</i> shalt] have) | 2. you will (<i>or</i> shall) have |
| 3. he will (<i>or</i> shall) have | 3. they will (<i>or</i> shall) have |

BE.

The forms given under the verb *be* are from three verbs, *be*, *am*, and *was*, that once were separate verbs but of the same meaning.

	<i>Present Tense.</i>	<i>Past.</i>	<i>Pres. Part.</i>	<i>Past Part.</i>
<i>Prin. Parts,</i>	be, am	was	being	been

INDICATIVE MODE.

PRESENT TENSE.		PAST TENSE.	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I am	1. we are	1. I was	1. we were
2. you are (thou art)	2. you are	2. you were (thou wast, or wert)	2. you were
3. he is	3. they are	3. he was	3. they were

FUTURE TENSE.

<i>Singular</i>	<i>Plural</i>
1. I shall (<i>or will</i>) be	1. we shall (<i>or will</i>) be
2. you will (<i>or shall</i>) be (thou wilt [<i>or shalt</i>] be)	2. you will (<i>or shall</i>) be
3. he will (<i>or shall</i>) be	3. they will (<i>or shall</i>) be

PRESENT PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I have been	1. we have been
2. you have been (thou hast been)	2. you have been
3. he has been	3. they have been

PAST PERFECT TENSE.

<i>Singular</i>	<i>Plural</i>
1. I had been	1. we had been
2. you had been (thou hadst been)	2. you had been
3. he had been	3. they had been

FUTURE PERFECT TENSE.

*Singular**Plural*

- | | |
|--|--|
| 1. I shall (<i>or</i> will) have been | 1. we shall (<i>or</i> will) have been |
| 2. you will (<i>or</i> shall) have
been (thou wilt [<i>or</i> been
shalt] have been) | 2. you will (<i>or</i> shall) have
been |
| 3. he will (<i>or</i> shall) have
been | 3. they will (<i>or</i> shall) have
been |

SUBJUNCTIVE MODE.

The subjunctive mode is usually, but not always, introduced by conjunctions implying condition, concession, or purpose—*if, though, unless, except, lest, that*; but these conjunctions are not a part of the verb.

PRESENT TENSE.

PAST TENSE.

*Singular**Plural**Singular**Plural*

- | | | | |
|------------------------|------------|----------------------------|--------------|
| 1. I be | 1. we be | 1. I were | 1. we were |
| 2. you be
(thou be) | 2. you be | 2. you were
(thou wert) | 2. you were |
| 3. he be | 3. they be | 3. he were | 3. they were |

FUTURE TENSE.

*Singular**Plural*

- | | |
|---|--------------------------------------|
| 1. I should (<i>or</i> would) be | 1. we should (<i>or</i> would) be |
| 2. you would (<i>or</i> should)
be (thou shouldst [<i>or</i>
wouldst] be) | 2. you would (<i>or</i> should) be |
| 3. he would (<i>or</i> should) be | 3. they would (<i>or</i> should) be |

PRESENT PERFECT TENSE.

Singular

1. I have been
2. you have been (thou have been)
3. he have been

Plural

1. we have been
2. you have been
3. they have been

PAST PERFECT TENSE.

(The forms are those of the Indicative Past Perfect).

FUTURE PERFECT TENSE.

Singular

1. I should (*or* would) have been
2. you would (*or* should) have been (thou wouldst [*or* shouldst] have been)
3. he would (*or* should) have been

Plural

1. we should (*or* would) have been
2. you would (*or* should) have been
3. they would (*or* should) have been

IMPERATIVE MODE.

Singular and Plural

be

INFINITIVE FORMS.

PRESENT TENSE.

to be

PERFECT TENSE.

to have been

PARTICIPLES.

PRESENT.

being

PAST.

been

PERFECT.

having been

NOTE : The verb *do*, in its present and past forms, is used as an auxiliary in the active voice in *simple interrogative sentences*, and in *emphatic declarative and imperative sentences*, thus :

INTERROGATIVE FORM OF THE INDICATIVE MODE.

	PRESENT.	PAST.
<i>Sing.</i>	1. do I hear ?	1. did I hear ?
	2. do you hear ? (dost thou hear ?)	2. did you hear ? (didst thou hear ?)
	3. does he hear ?	3. did he hear ?
<i>Plu.</i>	1. do we hear ?	1. did we hear ?
	2. do you hear ?	2. did you hear ?
	3. do they hear ?	3. did they hear ?

EMPHATIC FORM OF THE INDICATIVE MODE.

	PRESENT.	PAST.
<i>Sing.</i>	1. I do hear	1. I did hear
	2. you do hear (thou dost hear)	2. you did hear (thou didst hear)
	3. he does hear	3. he did hear
<i>Plu.</i>	1. we do hear	1. we did hear
	2. you do hear	2. you did hear
	3. they do hear	3. they did hear

EMPHATIC FORM OF THE SUBJUNCTIVE MODE.

	PRESENT.	PAST.
<i>Sing.</i>	1. I do hear	1. I did hear
	2. you do hear (thou dost hear)	2. you did hear (thou didst hear)
	3. he do hear	3. He did hear

	PRESENT.	PAST.
<i>Plu.</i>	1. we do hear	1. we did hear
	2. you do hear	2. you did hear
	3. they do hear	3. they did hear

EMPHATIC FORM OF THE IMPERATIVE MODE.

do hear

The form of the verb following the auxiliary *do* is the infinitive with *to* suppressed.

COMPLETE CONJUGATION OF A REGULAR VERB.

Model: LOVE.

	<i>Present</i>	<i>Past</i>	<i>Pres. Part.</i>	<i>Past Part.</i>
<i>Prin. Parts.</i>	love	loved	loving	loved

INDICATIVE MODE.

PRESENT TENSE.

	ACTIVE VOICE.	PASSIVE VOICE.
<i>Sing.</i>	1. I love	1. I am loved
	2. you love	2. you are loved
	3. he loves	3. he is loved
<i>Plu.</i>	1. we love	1. we are loved
	2. you love	2. you are loved
	3. they love	3. they are loved

PAST TENSE.

<i>Sing.</i>	1. I loved	1. I was loved
	2. you loved	2. you were loved
	3. he loved	3. he was loved
<i>Plu.</i>	1. we loved	1. we were loved
	2. you loved	2. you were loved
	3. they loved	3. they were loved

FUTURE TENSE.

ACTIVE VOICE.

PASSIVE VOICE.

- Sing.* 1. I shall (*or* will) love
 2. you will (*or* shall) love
 3. he will (*or* shall) love

- Plu.* 1. we shall (*or* will) love
 2. you will (*or* shall) love
 3. they will (*or* shall) love

1. I shall (*or* will) be loved
 2. you will (*or* shall) be loved
 3. he will (*or* shall) be loved
 1. we shall (*or* will) be loved
 2. you will (*or* shall) be loved
 3. they will (*or* shall) be loved

PRESENT PERFECT TENSE.

- Sing.* 1. I have loved
 2. you have loved
 3. he has loved

- Plu.* 1. we have loved
 2. you have loved
 3. they have loved

1. I have been loved
 2. you have been loved
 3. he has been loved
 1. we have been loved
 2. you have been loved
 3. they have been loved

PAST PERFECT TENSE.

- Sing.* 1. I had loved
 2. you had loved
 3. he had loved

- Plu.* 1. we had loved
 2. you had loved
 3. they had loved

1. I had been loved
 2. you had been loved
 3. he had been loved
 1. we had been loved
 2. you had been loved
 3. they had been loved

FUTURE PERFECT TENSE.

ACTIVE VOICE.		PASSIVE VOICE.
<i>Sing.</i>	1. I shall (<i>or</i> will) have loved	
	2. you will (<i>or</i> shall) have loved	
	3. he will (<i>or</i> shall) have loved	
<i>Plu.</i>	1. we shall (<i>or</i> will) have loved	
	2. you will (<i>or</i> shall) have loved	
	3. they will (<i>or</i> shall) have loved	
	1. I shall (<i>or</i> will) have been loved	
	2. you will (<i>or</i> shall) have been loved	
	3. he will (<i>or</i> shall) have been loved	
	1. we shall (<i>or</i> will) have been loved	
	2. you will (<i>or</i> shall) have been loved	
	3. they will (<i>or</i> shall) have been loved	

SUBJUNCTIVE MODE.

ACTIVE VOICE.	PRESENT TENSE.	PASSIVE VOICE.
<i>Sing.</i> 1. I love		1. I be loved
2. you love		2. you be loved
3. he love		3. he be loved
<i>Plu.</i> 1. we love		1. we be loved
2. you love		2. you be loved
3. they love		3. they be loved

PAST TENSE.

<i>Sing.</i> 1. I loved		1. I were loved
2. you loved		2. you were loved
3. he loved		3. he were loved
<i>Plu.</i> 1. we loved		1. we were loved
2. you loved		2. you were loved
3. they loved		3. they were loved

FUTURE TENSE.

ACTIVE VOICE.

Singular

1. I should (*or would*)
love
2. you would (*or should*)
love
3. he would (*or should*)
love

Plural

1. we should (*or would*)
love
2. you would (*or should*)
love
3. they would (*or should*)
love

PASSIVE VOICE.

Singular

1. I should (*or would*)
be loved
2. you would (*or should*)
be loved
3. he would (*or should*)
be loved

Plural

1. we should (*or would*)
be loved
2. you would (*or should*)
be loved
3. they would (*or should*)
be loved

PRESENT PERFECT TENSE.

I, you, he; we, you, they,
have loved

I, you, he; we, you, they,
have been loved

PAST PERFECT TENSE.

I, you, he; we, you, they,
had loved

I, you, he; we, you, they,
had been loved

FUTURE PERFECT TENSE.

I, you, he; we, you, they,
should (*or would*) have
loved

I, you, he; we, you, they,
should (*or would*) have
been loved

IMPERATIVE MODE.

ACTIVE VOICE.		PASSIVE VOICE.
love		be loved

INFINITIVE FORMS.

ACTIVE VOICE.	PRESENT TENSE.	PASSIVE VOICE.
to love		to be loved

PRESENT PERFECT TENSE.

to have loved		to have been loved
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PARTICIPLES.

ACTIVE VOICE.	PRESENT.	PASSIVE VOICE.
loving		being loved

PAST.

loved

PERFECT.

having loved		having been loved
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CHAPTER LXXX.*THE PARSING OF A VERB.*

In parsing a verb we state in order :

- I. Whether it is regular or irregular.
- II. From what verb derived, and the principal parts.
- III. Whether transitive or intransitive; if transitive, what word represents the doer, and what the receiver, of the action.
- IV. If it have voice, whether it is of active or passive voice.
- V. Its mode, tense, person, and number.
- VI. Its subject.

In the earlier exercises in parsing, the reason for each statement should be given.

Parse the verbs in the following :

Once upon a time a mighty battle was being waged in a plain. There was a great cloud of dust, and the sound of shrieks and of swords striking upon swords and shields. The king's son was being driven back, beaten. On the edge of his line there was a coward. He did not call himself a coward, but he looked at the sword in his hands and said to himself, "Of course I can do nothing with this old dull blade. If I had the sword that the king's son has I might do much." So, being a coward, he broke the sword that he had, and threw the parts away. Then he stole away from the field. The king's son was pressed hard. His sword was struck from his hand. He was wounded; and, retreating, he came to the place where the coward had thrown away his sword. He snatched the broken hilt from the sand, and, resolving to do his mightiest with this weapon, he once more gave the battle cry and rushed against the enemy. And, lo! his courage saved the day. He drove the enemy back, and won a noble victory.

OPPORTUNITY.

This I beheld, or dreamed it in a dream :

There spread a cloud of dust along a plain ;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.

A craven hung along the battle's edge
And thought : " Had I a sword of keener steel—
That true blade that the king's son bears—but this
Blunt thing ! " He snapt and flung it from his hand,
And lowering crept away, and left the field.
Then came the king's son, wounded, sore bested,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,—
And ran and snatched it, and with battle shout
Lifted afresh, he hewed the enemy down,
And saved a great cause that heroic day.

—EDWARD ROWLAND SILL.

[Edward Rowland Sill, an American poet, born in Windsor, Connecticut, 1841 ; died in Cleveland, Ohio, February 27, 1887.]

Why is this poem called " Opportunity " ? What is the great lesson that it teaches us ?

CHAPTER LXXXI.

ALPHABETICAL LIST OF IRREGULAR VERBS.

When a verb has more than one irregular form for the past tense or the past participle, the preferable form is placed first. When a regular form of the past tense or perfect participle is also in use, the letter R. is placed opposite the part. A star following the R. indicates that the regular form is the preferred form ; otherwise the irregular form is the preferred one.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
abide	abode	abode
am (<i>see</i> be)		
arise	arose	arisen
awake	awoke, R.	awoke, R.
be, am	was	been
bear	{ bore bare	{ borne born
(to bring forth)		
bear	{ bore bare	borne
(to carry)		
beat	beat	{ beaten beat
begin	began	begun
behold	beheld	beheld
bend	bent	bent
bereave	bereft, R.*	bereft, R.*
beseech	besought	besought
bet	bet, R.	bet, R.
bid	{ bade bid	{ bidden bid
bind	bound	bound
bite	bit	{ bitten bit
bleed	bled	bled
bless	blest, R. *	blest, R. *
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	built, R.	built, R.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
burn	burnt, R.*	burnt, R. *
burst	burst	burst
buy	bought	bought
can	could	
cast	cast	cast
catch	caught	caught
chide	chid	{ chidden chid
choose	chose	chosen
cleave (to split)	{ cleft clove	{ cleft, R. cloven
cling	clung	clung
clothe	clad, R. *	clad, R. *
come	came	come
cost	cost	cost
creep	crept	crept
crow	crew, R. *	crowed
cut	cut	cut
dare	durst, R. *	dared
deal	dealt	dealt
dig	dug, R.	dug, R.
do	did	done
draw	drew	drawn
dream	dreamt, R. *	dreamt, R. *
drink	drank	drunk
drive	drove	driven
dwelt	dwelt, R.	dwelt, R.
eat	ate	eaten
fall	fell	fallen

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forget	forgot	{ forgotten forgot
forsake	forsook	forsaken
freeze	froze	frozen
get	got	{ got gotten
gild	gilt, R. *	gilt, R. *
gird	girt, R.	girt, R.
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung, R.	hung, R.
have	had	had
hear	heard	heard
heave	hove, R. *	hove, R. *
hew	hewed	hewn, R. *
hide	hid	{ hidden hid
hit	hit	hit
hold	held	held
hurt	hurt	hurt

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
keep	kept	kept
kneel	knelt, R.	knelt, R.
knit	knit, R. *	knit, R. *
know	knew	known
lay	laid	laid
lead	led	led
leap	leapt, R. *	leapt, R. *
learn	learnt, R. *	learnt, R. *
leave	left	left
lend	lent	lent
let	let	let
lie (to recline)	lay	lain
lose	lost	lost
make	made	made
may	might	
mean	meant	meant
meet	met	met
mow	mowed	mown, R. *
pass	past, R. *	past, R. *
pay	paid	paid
pen (to inclose)	pent, R. *	pent, R. *
put	put	put
quit	quit, R.	quit, R.
rap	rapt, R. *	rapt, R. *
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
rise	rose	risen
rive	rived	riven, R.*
run	ran	run
saw	sawed	sawn, R.*
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shall	should	
shear	sheared	shorn, R.*
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown, R.
shrink	{ shrank shrunk	{ shrunk shrunk
shut	shut	shut
sing	{ sang sung	sung
sink	{ sank sunk	{ sunk sunk
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	{ slid slidden

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
sling	slung	slung
slink	slunk	slunk
slip	slipt, R.*	slipt, R.*
slit	slit, R.	slit, R.
smell	smelt, R.*	smelt, R.*
smite	smote	smitten
sow	sowed	sown, R.*
speak	spoke	spoken
speed	sped	sped
spend	spent	spent
spill	spilt, R.*	spilt, R.*
spin	spun	spun
spit	{ spit spat	spit
split	split	split
spoil	spoilt, R.*	spoilt, R.*
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
stave	stove, R.*	stove, R.*
stay	staid, R.*	staid, R.*
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stride	strode	stridden
strike	struck	{ struck stricken
string	strung	strung
strive	strove	striven

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
swear	swore	sworn
sweat	sweat, R.	sweat, R.*
sweep	swept	swept
swell	swelled	swollen, R.*
swim	{ swam	swum
	{ swum	
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
thrive	throve, R.	thriven, R.
throw	threw	thrown
thrust	thrust	thrust
tread	trod	{ trod
		{ trodden
wake	woke, R.*	woke, R.*
wear	wore	worn
weave	wove	woven
weep	wept	wept
wet	wet, R.*	wet, R.*
whet	whet, R.*	whet, R.*
will	would	
win	won	won
wind	wound	wound
work	wrought, R.*	wrought, R.*
wring	wrung	wrung
write	wrote	written

CHAPTER LXXXII.

A STUDY OF "SNOW-BOUND."

"Snow-Bound" is a poem which school children always read with pleasure. It is a picture of the thoughts, the reforms, the scenes of a New England that lies almost dimly behind us. It is rich in reflections on life and change, and in expressions of faith and hope—reflections and expressions which John Bright said are unexcelled in any poem in the English language.

The class should first read the poem through for the story. This reading is not made critical, but references are looked up and such explanations are given as are needed to make the meaning of the lines clear to the pupil. It is the second and critical reading that should be used to bring out the full meaning of the poem, to develop insight and to uncover riches that the first reading fails to disclose. To this reading should be given all the riches of information, all the thoughts and suggestions that the poem may inspire. And then may be made a full analysis like the following—and when we have so analyzed it the poem is ours:

Title, "Snow-Bound."

Mottoes, Extracts from Cornelius Agrippa's Occult Philosophy, and from Emerson's "The Snow Storm."

Description of the snow storm, lines 1-115,

The signs of its coming, lines 1-18,

The falling of the snow, lines 31-46,

- The appearance of the unbroken snow, lines 47-65,
- The digging of the path, lines 67-80,
- The solitude made by the snow storm, lines 97-115.
- The building of the fire, lines 116-142,
 - A picture—The moon shining upon the snow, lines 143-154,
 - A picture—The hearth.
- Retrospective and reflective, lines 175-211.
- The fireside amusements,
 - Stories told by the father, lines 224-255,
 - Stories told by the mother, lines 256-305,
 - Stories told by the uncle, lines 333-349,
 - Stories told by the aunt, lines 360-365,
 - Stories told by the schoolmaster, lines 446-447.

Portraits :

- The father, lines 66-7, and from his stories.
- The mother, from her stories.
- The uncle, lines 307-349.
- The aunt, lines 350-377.
- The elder sister, lines 378-385.
- The younger sister, lines 393-397.
- The schoolmaster, lines 438-485.
- The guest, lines 510-562.
- Reminiscent and reflective, lines 400-437.
- Reflective, lines 485-509.
- Reflective, lines 563-589.
- The close of the evening, lines 590-613.
- The night, lines 614-628.
- The breaking of the roads, lines 629-656.

Snow-bound no longer, lines 656-714.

Reflective, lines 715-759.

The allusions :

- "A Chinese roof," line 62.
- "Pisa's leaning miracle," line 65.
- "Aladdin's wondrous cave," line 77.
- "Egypt's Amun," line 90.
- "The chief of Gambia's golden shore," line 215.
- "Dame Mercy Warren," line 219.
- "St. François's hemlock trees," line 229.
- "Cocheco town," line 259.
- "Painful Sewell's tome," line 286.
- "Chalkley's Journal," line 289.
- "The child of Abraham," line 305.
- "Apollonius of old," line 320.
- "Hermes," line 322.
- "Surrey's hills," line 331.
- "White of Selbourne," line 332.
- "Pindus born Aractus," line 475. (Why is *Araxes* wrong?)
- "Dread Olympus," line 478.
- "Petruchio's Kate," line 536.
- "Sienna's saint," line 537.
- "Calvin's creed," line 669.
- "Ellwood's meek, drab-skirted muse," line 683.
- "The heathen nine," line 684.
- "Ypsilanti's Mainote Greeks," line 697.
- "Flemish pictures," line 746.

After such careful reading, the poem may be used in

composition work. While the poem suggests many subjects, it is better to base the written work upon very few themes, and to treat each of these with much care. A few subjects, with suggestions for their treatment, are given herewith:

A NEW ENGLAND SNOW STORM.

In preparation for writing on this subject we need to read and discuss not only the description of the storm in this poem, but

Emerson's "The Snow Storm," in full,
Parts of Lowell's essay, "A Good Word for
Winter,"

"The Pageant," by Whittier,
and "The Frost Spirit," by Whittier.

Plan:

The signs of the coming storm,
The beginning of the storm,
The beauty of the snowflakes,
A picture of the earth clothed with snow,
Its forms of grace,
Its fantastic shapes,
The footprints of the wind in the snow,
The tracks of little animals,
The snow that falls damp from windless skies,
The storm that is driven by the north wind,
The beauty of Nature in her snowy garments,
A walk through a snow-robed forest,
Snow as a blanket over the earth.

What resemblance do you find between the concluding lines of the second division descriptive of the fall of the snow

and the lines quoted from Emerson's "The Snow Storm"? What differences? Which is the more accurate? Which is the more vigorous? How long did the falling of the snow last? Compare Emerson's description of the masonry of the north wind with Whittier's description of the marvellous shapes wrought by the snow. Whittier wrote to a friend in 1885: "I think 'The Pageant' is the best snow picture I have ever made, a good deal more artistic than 'Snow-Bound.'" Why?

THE WHITTIER HOME.

What lines in the poem give us any suggestions about the house or its surroundings? lines 55-65, 81, 120 et seq., 590 et seq., 615, 635.

What passages tell us of the home habits? the reading?

Situation of the house, its history, description, plan of the house and the kitchen, the guests that have been within its walls, etc., etc.

THE PORTRAITS.

Compare the characters of the father and mother.

Compare the portraits of the two sisters.

What member of the family group is not sketched?

Compare the vivid portrait of the schoolmaster with the one described in Goldsmith's "Deserted Village."

Harriet Livermore and Lady Hester Stanhope.

See "Gleanings from the Merrimack Valley, Sheaf Number One," by Rebecca I. Davis, and Kinglake's "Eothen."

Does the main interest of this poem lie in the description of the storm, or of those who were snow-bound?

What does the poem teach us of the religious faith of the author?

CHAPTER LXXXIII.

A STUDY OF "THE VISION OF SIR LAUNFAL."

Order of study;

I. The story of how the poem was written.

It was written by James Russell Lowell in the freshness of the new year, 1848, and in a state of mental activity and exaltation so exuberant that the poem was created within forty-eight hours, the poet scarcely eating or sleeping during that time. It was published in December of that year and met with immediate favor.

See, in "Letters of James Russell Lowell," page 148, his letter to C. F. Briggs, containing the poet's own appreciation of this poem.

II. While the poem has as its theme a subject borrowed from the Arthurian legends, its story is not based upon any old tale; it is the poet's own invention, "a picture of mediæval knightly quest set in a frame of New England scenery." It is well, however, to study somewhat the story of "The Holy Grail" before reading Lowell's poem. The following books are of value to one who wishes to make a study of the Arthurian legend:

Tennyson: His Art, etc.—Stopford A. Brooke.

The Arthurian Epic.—S. Humphreys Gurteen.

Essays on Tennyson's "Idylls of the King."—H. Little-
dale.

The Holy Grail, and Sir Galahad.—Tennyson.

III. The reading of the poem for the story, with such explanations merely as shall make the story and text clear.

IV. The analysis, as in "Snow-Bound"—the pupils making the summary.

Such a summary is the following:

Picture—An organist improvising a theme, which at first is vague and indistinct, but which gradually acquires plan and purpose, lines 1-8.

Our blinded and downcast eyes prevent our seeing the nearness of heaven, lines 9-12.

The voices of Nature to man, lines 13-20.

Earth, material things, demand a price before they become ours; but the beauty of Nature, the gifts of heaven, spiritual things, are ours for the asking, lines 21-32.

The bounteous delights of June, and the high-tide of the year, lines 32-79.

Its influence on the heart of man, and on Sir Launfal, lines 80-95.

Sir Launfal declares his quest, lines 96-105.

He sleeps and there comes to him a vision, lines 105-108.

The drowsy warmth of summer besieges in vain the chilly, churlish castle that

"—alone in the landscape lay
Like an outpost of winter, dull and gray,"

lines 109-120.

Summer compared to a besieging army, lines 121-127.

Sir Launfal goes forth on his quest, lines 128-139.

Contrast between the brightness of the season and the gloom of the castle, lines 140-146.

At the gate Sir Launfal meets a leper who is repulsive to him, but he gives him gold from a sense of duty, and the leper declines the gift, lines 147-159.

The teaching of the leper, lines 160-173.

Description of winter and the building of the little brook's house, lines 174-210.

The joy and laughter within the hall, lines 211-225.

Sir Launfal, shelterless, is driven away from his own porch, lines 226-239.

The bleakness of winter, lines 240-249.

Sir Launfal, turned away from his earldom, does not bemoan his loss, for he has learned wisdom and patience through suffering, lines 250-257.

In the cold he muses on the scenes of the past, lines 258-272.

From this reverie he is roused by the begging of the leper, lines 273-279.

He recognizes in the beggar the image of Christ, and gives to him in the name of Christ, lines 280-287.

The leper recognizes in him the same knight who threw gold so haughtily to him before, but the spirit of his giving now turns the mouldy crust to wheaten bread, and the water to red wine, lines 288-301.

Then Sir Launfal sees the leper transformed to Christ himself, lines 302-309.

The second lesson of the leper, lines 310-327.

Sir Launfal knows that the Holy Grail, the gift that makes men see the glories of the spiritual kingdom, may be found in his own castle, lines 328-329.

That mail stronger than steel—the armor of pure purpose, unselfish charity, and sympathy—must be his who would find the Holy Grail, lines 330-334.

The castle gate is thrown open, and the wanderer is welcomed, lines 335-336.

Summer's long siege is over, and where gloom reigned before, there she "lingers and smiles the whole year round," lines 337-347.

V. Study for their exquisite descriptions of nature, and memorize, the preludes of the first and second parts.

The first prelude is a fit symbol for the fresh life, the youth and strength, of the young knight. Not yet has experience, like the summer of the year, ripened the heart into mellowness. Youth is self-confident; it gives from what it has, not from what it is. It is not introspective; the passing sight, the surface show, attract or repel. It is a joy and delight in what it is; it is radiant, glowing. Its quest lies before it, far in the future; the treasure of life is to be found in some far-off time, some distant land. It may throw a crust to the beggar, but it has with him no common experiences in suffering to cause it to give sympathy with its alms.

The teacher should dwell upon the poet's choice of language. Every word fits exquisitely, and fairly overflows with meaning. Read the description of June in "Under the Willows," and notice the difference of treatment; or, rather, how infinite are the riches of this month when a poet discloses them to us.

In the prelude to the second part, we are introduced to winter—the old age of the year; the clod no longer feels the stir of might; blossom and tree no longer clothe the earth with their varied and brilliant hues. The snow that hides all bespeaks purity and peace. Yet winter has its activities. The season of youthful confidence of Sir Launfal is over; the rime of winter is in his hair, the badge of the poor and suffering he wears deep in his soul. Not all his search has brought him the Holy Grail, but confidence has been replaced by content, pride has yielded to patient humility. He sees no longer in the wretched leper the beggar in need of food, but the brother, as all men are brothers, the image of Him who died on the tree.

So the gift that without the giver was bare, becomes now, when given aright, the bread and the wine that satisfy the suffering soul; nay, more, it makes Christ himself look out of the eyes of the one fed. And the voice that was calmer than silence says:

"The holy supper is kept indeed
In whatso we share with another's need:
Who gives himself with his alms feeds three—
Himself, his hungering brother, and Me."

-

In the "Vision of Sir Launfal," the poet's delight in Nature is exuberantly visible. It covers the simple story with such a rich growth of vine and bloom that the theme is almost lost to sight; we reach down through a mass of summer blooms, or our hands are filled with the crystal jewels of winter, when we search for the lessons of the poem.

In the work with the class the poem is not for composition work. Its value is for developing insight and spirituality; for the teaching of the highest morals; and for impressing upon pupils, in their most impressible years, what the poet does for us; for his genius does what the craftsman's art does for the diamond—it takes the plain facts, the simple truths, and so glorifies them that they gleam and flash with a beauty and a light that is both fascinating and elusive.

CHAPTER LXXXIV.

THE USE OF PUNCTUATION MARKS.

The Period. A period is used :

- I. At the end of every sentence that is not interrogative or exclamatory.
- II. After an abbreviation.
- III. Before a decimal fraction.

The Comma. A comma is used :

- I. To indicate the smallest interruptions in continuity of thought or grammatical construction, the marking of which contributes to clearness (*Cent. Dict.*).

II. To separate the names of persons from titles or abbreviations of titles following.

III. In writing numbers, to separate the periods—thousands from hundreds, millions from thousands, etc.

The Semicolon. A semicolon is used :

To mark a division in a sentence too distinct or independent to be marked by a comma.

The Colon. A colon is used :

I. After the salutation in a letter.

II. After an introductory word or clause followed by a statement of particulars, or by illustrations of its meaning.

III. After a clause introductory to the quotation of a long sentence, a number of short sentences, or a separate paragraph.

The Interrogation Point.—The interrogation point is used :
After every complete direct question.

The Exclamation Point.—The exclamation point is used :

I. After an interjection used independently.

II. After a sentence beginning with an interjection.

III. After a sentence that is purely exclamatory, or that, being an invocation or command, denotes deep feeling or great earnestness.

The Apostrophe.—The apostrophe is used :

I. To mark the omission of a letter at the beginning, within, and, sometimes, at the end of a word.

II. To denote the possessive case.

III. Before *s* in forming the plural of a letter or a figure.

Quotation Marks.—Quotation marks are used :

I. To inclose a direct quotation.

A quotation within a quotation has single quotation marks, and if there be a quotation within this inner quotation it has the double marks.

II. Commonly the titles of books, essays, etc., when used in sentences, are inclosed by quotation marks ; but sometimes they are printed in italics instead of being so inclosed.

The Parenthesis and the Bracket.—A parenthesis is used :

I. To inclose an explanatory or qualifying clause, sentence, or paragraph, inserted in another sentence without being grammatically connected with it (*Cent. Dict.*).

A bracket is used :

II. To inclose a word, phrase, clause, or sentence, inserted in a sentence or paragraph, but not explaining or qualifying it. Its use is mainly to inclose corrections, missing words, or some added statement that does not affect the meaning of the sentence or paragraph.

The Dash.—The dash is used :

I. To mark a sudden transition or break of continuity in a sentence, more marked than that indicated by a comma (*Cent. Dict.*).

II. To inclose a parenthetical clause that is more closely related to the sentence than parentheses would indicate.

III. To mark omissions.

A dash should rarely be used after another punctuation point.

CHAPTER LXXXV.

SELECTIONS FOR DICTATION, PARSING, ANALYSIS, ETC.

1. Duty and to-day are ours.
2. I pray Thee, God, that I may be beautiful within.—

PLATO.

3. Thou must be true thyself if thou the truth would teach.

4. The prayer of Seneca's pilot was: "O Neptune, you may save me if you will; you may sink me if you will. But whether you save me or sink me, I must keep my rudder true."

5. Idle gossip is like a pinch of lampblack: there is apparently no limit to the blackening that it may do.

6. It is sometimes discouraging to tell the truth only to discover that you are not believed. But Time reveals truth as well as falsehood.

7. "The King
Sent to him, saying, 'Arise and help us there!'"

8. "Along the roadside, like the flowers of gold
The tawny Incas for their gardens wrought,
Heavy with sunshine droops the goldenrod."

9. To the far woods he wandered, listening,
And heard the birds their little stories sing
In notes whose rise and fall seemed liquid speech.

—GEORGE ELIOT.

10. A ray of light may give glory to the most common thing—a pool of water, a brown bare bough, a grain of

dust: so love may give glory to the most common action. And there is this difference between the service that we perform from the sense of obligation and the service that we perform from the impulse of love—that the first is dull and sombre, and the second is sun-illuminated and glorious.

11. The life of a river, like that of a human being, consists in the union of soul and body, the water and the banks. They act and react upon each other. The stream makes and moulds the shore; hollowing out a bay here, and building a long point there; alluring the little bushes close to its side, and bending the tall, slim trees over its current; sweeping a rocky ledge clean of everything but moss, and sending a still lagoon full of white arrowheads and rosy knot-weed far back into the meadow. The shore guides and controls the stream; now detaining and now advancing it; now bending it in a hundred sinuous curves, and now speeding it straight as a wild bee on its homeward stretch; here hiding the water in a deep cleft overhung with green branches, and there spreading it out, like a mirror framed in daisies, to reflect the sky and the clouds; sometimes breaking it with sudden turns and unexpected falls into a foam of musical laughter, sometimes soothing it into a sleepy motion like the flow of a dream.

—From “Little Rivers,” by HENRY VAN DYKE.

12. Rich gift of God! a year of time!

What pomp of rise and shut of day,
What hues wherewith our northern clime
Makes autumn's drooping woodlands gay,

What airs outblown from ferny dells,
And clover blooms and sweetbrier smells,
What songs of brooks and birds, what fruits and flowers,
Green woods, and moonlit snows, have in its round been
ours !

And I will trust that He who heeds
The life that hides in mead and wold,
Who hangs yon alder's crimson beads,
And stains these mosses green and gold,
Will still, as He hath done, incline
His gracious care to me and mine ;
Grant what we ask aright, from wrong debar,
And, as the earth grows dark, make brighter every star !

—Stanzas VI. and XXVI., from "The Last Walk in Autumn,"
by JOHN GREENLEAF WHITTIER.

13. The last hour of light touches the birds as it touches us. When they sing in the morning, it is with the happiness of the earth ; but as the shadows fall heavily about them, and the helplessness of the night comes on, their voices seem to be lifted up like the loftier poetry of the human spirit, with sympathy for realities and mysteries past all understanding.

A great choir was hymning now. On the tops of the sweet old honeysuckles, the catbirds ; robins in the low boughs of maples ; on the high limb of the elm, the silvery-throated lark, who had stopped as he passed from meadow to meadow ; on a fence rail of the distant wheat-field, the quail—and many another.

—From "A Kentucky Cardinal," by JAMES LANE ALLEN.

14. Near Cambridge Common stands an old elm, bearing at its base a stone with the inscription, "Under this tree Washington first took command of the American Army, July 3, 1775." Upon the one-hundredth anniversary of this day, the citizens of Cambridge held a celebration there, and Lowell, the poet, read a poem, "Under the Old Elm," of which the following is a part:

Words pass as wind, but where great deeds were done
A power abides transfused from sire to son :
The boy feels deeper meanings thrill his ear,
That tingling through his pulse lifelong shall run,
With sure impulsion to keep honor clear,
When, pointing down, his father whispers, "Here,
Where we stand, stood he, the purely Great,
Whose soul no siren passion could unsphere,
Then nameless, now a power mixed with fate."

15. For full two hours the procession of boats, borne on the current, steered silently down the St. Lawrence. The stars were visible, but the night was moonless and sufficiently dark. The general was in one of the foremost boats, and near him sat a young midshipman, John Robinson, afterwards professor of natural philosophy in the University of Edinburgh. He used to tell in his later life how Wolfe, with a low voice, repeated Gray's "Elegy in a Country Churchyard" to the officers about him. Probably it was to relieve the intense strain of his thoughts. Among the rest was the verse which his own fate was soon to illustrate:

"The paths of glory lead but to the grave."

"Gentlemen," he said, as his recital ended, "I would rather have written those lines than take Quebec." None were there to tell him that the hero is greater than the poet.

—FRANCIS PARKMAN.

16. November woods are bare and still ;
November days are clear and bright ;
Each noon burns up the morning's chill ;
The morning's snow is gone by night ;
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things "lie down to sleep."

I never knew before what beds,
Fragrant to smell and soft to touch,
The forest sifts, and shapes, and spreads ;
I never knew before how much
Of human sound there is in such
Low tones as through the forest sweep,
When all wild things "lie down to sleep."

Each day I find new coverlids
Tucked in, and more sweet eyes shut tight ;
Sometimes the viewless mother bids
Her ferns kneel down full in my sight ;
I hear their chorus of "good night" ;
And half I smile and half I weep,
Listening while they "lie down to sleep."

November days are bare and still ;
November days are bright and good ;
Life's noon burns up life's morning chill ;
Life's night rests feet which long have stood ;

Some warm, soft bed in field or wood

The mother will not fail to keep

Where we can "lay us down to sleep."

—"Down to Sleep," by H. H.

17. The torrents of Norway leap down from their mountain homes with plentiful cataracts, and run brief but glorious races to the sea. The streams of England move smoothly through green fields and beside ancient, sleepy towns. The Scotch rivers brawl through the open moorland and flash along steep Highland glens. The rivers of the Alps are born in icy caves, from which they issue forth with furious, turbid waters; but when their anger has been forgotten in the slumber of some blue lake, they flow down more softly to see the vineyards of Italy and France, the gray castles of Germany, and the verdant meadows of Holland. The Delaware and the Hudson and the Connecticut are the children of the Adirondacks and the White Mountains, cradled among the forests of spruce and hemlock, playing through a wild woodland youth, gathering strength from numberless tributaries, to bear their great burdens of lumber and to turn the wheels of many mills, issuing from hills to water a thousand farms, and descending, at last, beside new cities to the ancient sea.

—From "Little Rivers."

18. After a day of cloud and wind and rain

Sometimes the setting sun breaks out again,

And, touching all the darksome woods with light,

Smiles on the fields, until they laugh and sing,

Then like a ruby from the horizon's ring

Drops down into the night. —LONGFELLOW.

19. A long way down that limpid water, chill and bright as an iceberg, went my little self that day on man's choice errand—destruction. All the little fish seemed to know that I was one who had taken out God's certificate, and meant to have the value of it; every one of them was aware that we desolate more than replenish the earth. For a cow might come and look into the water, and put her yellow lips down; a kingfisher, like a blue arrow, might shoot through the dark alleys over the channel, or sit on a dipping withy-bough with his beak sunk into his breast feathers; even an otter might float down the stream, likening himself to a log of wood, with his flat head flush to the water top, and his oily eyes peering quietly; and yet no panic would seize other life, as it does when a sample of man comes.

—From "Lorna Doone," by R. D. BLACKMORE.

20. Close to my heart I fold each lovely thing
 The sweet day yields; and, not disconsolate,
 With the calm patience of the woods I wait
 For leaf and blossom when God gives us Spring!

—From "A Day," by WHITTIER.

CHAPTER LXXXVI.

SOME COMMON BUSINESS FORMS AND LETTERS.

The best way to impress upon pupils the correct forms used in business transactions, is to procure the printed forms used by business houses and place them before the class for study and for copying.

These would include bill-heads, blank receipts, telegram blanks, and such forms as are used in business with banks and are properly connected with the subjects of arithmetic and bookkeeping. A few forms are given below.

I.

BILLS AND BILL-HEADS.

The form of a bill-head varies somewhat, according to the taste of the firm using it. Three forms are given below :

1.

F. C. WILSON & COMPANY,
Dealers in Groceries, Fruits, and Comfits
55 Merrimack Street

Riverton, Mass., February 23, 1899.

Sold to Mr. Richard Rand,

1898				\$	c.	\$	c.
Dec.	18	1 bbl. Flour		5	25		
Dec.	23	5 gals. Kerosene @ .15			75		
Dec.	29	3 lbs. Coffee @ .40		1	20		
		2 lbs. Tea @ .75		1	50		
1899							
Jan.	14	4 lbs. Nuts @ .13			52		
	20	1 doz. Oranges @ .40			40		
		3 lbs. Candies @ .50		1	50	11	12

Received Payment,

F. C. WILSON & Co.,
by A. F. W.

2.

Riverton, Mass., March 1, 1899.

Mr. Frank Howard

Bought of BROOKS BROS.

Dealers in Dry Goods, Carpets, etc.

*Here follow the items
arranged as in the bill
preceding.*

3.

Riverton, Mass., April 8, 1899.

Mr. Charles F. Clarke

TO JAMES A. HALE, Bookseller, Dr.

*Here follow the items
arranged as before.*

II.

RENT RECEIPT.

Riverton, Mass., April 1, 1899

Received of Edward Tenant

Fifteen

Dollars for

Rent of tenement No. 27

Main Street for one Month

Ending April 1, 1899

\$ 15. James Sessor.

III.

NOTE: Every business letter should be carefully dated, and should contain the full address of the sender and of the firm or individual to whom it is sent. It should be concisely written, but should state so clearly and fully the subject matter as to allow of no mistake concerning its meaning. The model business letter has three characteristics—clearness, conciseness, and courtesy.

1.

AN ORDER.

427 Washington Street, Riverton, Mass.,

August 1, 1899.

MESSRS. LITTLE, BROWN & COMPANY,

254 Washington Street, Boston, Mass.

My dear Sirs: Please send me by the American Express,
with bill by mail:

4 "Will Shakespeare's Little Lad," Clarke.

6 "Lullaby Land," Field.

5 "Border Wars of New England," Drake.

5 "The Golden Age," Grahame.

4 "A Little Girl in Old New York," Douglas.

Yours very truly,

WILLIAM DUNCAN.

2.

A REPLY.

LITTLE, BROWN & COMPANY,
Booksellers and Stationers,
254 Washington Street,
Boston, Mass., August 2, 1899.

MR. WILLIAM DUNCAN,
427 Washington St., Riverton, Mass.

My dear Sir: We this day send you books by American Express, agreeable to your kind order of January 21st. We have not in stock the "Lullaby Land," but will send it immediately on receipt from the publishers, to whom our order for it has been sent. We inclose bill for books forwarded.

Very truly yours,

LITTLE, BROWN & COMPANY,
by A. C. F.

3.

AN ORDER.

"Hillside Cottage,"
Littleton, New Hampshire,
December 15, 1898.

MESSRS. HARPER & BROTHERS,
New York, N. Y.

My dear Sirs: Please find inclosed check for \$9, for which send the following publications for one year to the addresses given:

1 "Harper's Monthly Magazine" to the
Rev. Arthur Raymond,
Elk Rapids, Antrim Co., Michigan.

1 "Harper's Weekly" to
Mr. Ralph Gardiner,
Honolulu, Hawaiian Islands.

1 "Harper's Round Table" to
Master Frank Madison,
Jefferson, New Hampshire.

Please send receipted bill with each, and discontinue when the subscription expires.

Very truly yours,
LEWIS PERCIVAL.

4.

ADVERTISEMENT.

WANTED: A young man of good education, trustworthy, and without any careless habits, as clerk in a grocery store. Address with references and in own handwriting,

THE CLEVELAND GROCERY Co.,
731 Broad Street, Cleveland, Ohio.

5.

A REPLY.

Rockport, Ohio,
August 26, 1899.

THE CLEVELAND GROCERY Co.,
731 Broad Street, Cleveland, Ohio.

My dear Sirs: In answer to your advertisement in the *Cleveland Daily Journal* of August 25, I respectfully make application for the position. I am nineteen years old, tall, strong, and of good health. I am a graduate of the business department of the Rockport High School, have no bad habits, and am desirous of securing a position where advance-

ment will be possible. I refer you, by their permission, to the Rev. Robert Young, pastor of the Congregational Church; Mr. Edwin Shores, principal of the High School; and Mr. Willis Mathews, postmaster, for such inquiries as you may desire to make about me.

Respectfully yours,

FRANCIS LOWELL.

6.

AN ADVERTISEMENT.

WANTED: A young man, eighteen years old, strong, and of no bad habits, a graduate of an excellent grammar school, desires employment in some manufactory. References furnished. Address

CLINTON R. FLOYD, 34 Everett St., Riverton, Mass.

CHAPTER LXXXVII.

A FEW SOCIAL FORMS.

Under "Social Forms" may be grouped all formal letters and notes, invitations, acceptances, regrets, excuses, letters of introduction, etc.

1.

AN INVITATION.

Mr. and Mrs. Chester Rollins request the pleasure of Mr. Sydney Merrill's company for Thursday evening, November 3d, at eight o'clock.

"The Laurels,"

43 Chestnut Lane,

October 27th.

2.

AN ACCEPTANCE.

Mr. Sydney Merrill accepts with pleasure the invitation of Mr. and Mrs. Chester Rollins for Thursday evening, November 3d.

118 Woodland Terrace,
October 29th.

3.

REGRETS.

Mr. Sydney Merrill regrets that a previous engagement for the same evening prevents his acceptance of the kind invitation of Mr. and Mrs. Chester Rollins for Thursday evening, November 3d.

118 Woodland Terrace,
October 28th.

4.

AN EXCUSE FOR ABSENCE.

Will Miss Prince kindly excuse the absence of Henry on Thursday morning, April 3d, as he was too ill to attend school.

(MRS.) JULIA A. HARLOW.

26 Marion Street,
Friday morning, April 4th.

5.

A REQUEST FOR DISMISSAL.

Will Miss Sherman kindly dismiss Frances from school at 10.30 on Friday morning, April 3d, in order that she may accompany her mother to Cambridge.

JOHN RUSSELL.

81 Hancock Street,
Thursday, April 2d.

6.

A LETTER OF INTRODUCTION.

36 Winthrop Place,
Riverton, Massachusetts,
June 1, 1898.

Mr. Edward Dana,
37 East Fifty-third Street,
New York.

My dear Sir: I take pleasure in introducing to you the bearer of this letter, Mr. Clement Alden, who is to enter business in your city. He is a young man of excellent character, of superior education, and of refined bearing. As he is without acquaintances in New York, such advice, assistance, or personal interest as you may be able to give him will be warmly appreciated by him and by me. I am, with kind remembrances,

Yours sincerely,

EDWIN MILLWARD.

*The little barque has reached its port,
The anchor's dropped, the sail is furled;
Its tenants o'er the changeful sea
Swift seek the wider world.*

*What bear they forth? Fullness, we trust,
Of grace and graciousness of speech:
What freight of Wisdom it convoyed,
Or Love, belongs to each.*

—A. L. B.

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